FISHER'S GRAMMAR

Improved;

OR

AN ENGLISH GRAMMAR

IN WHICH

FISHER'S Plan is preserved,

And the Work made more perfect

By various Amendments;

In ORTHOGRAPHY and PROSODY
From SHERIDAN and others;

And in ETYMOLOGY and SYNTAX
Principally from LOWTH.

By the Rev. J. WILSON, VICAR of BIDDULPH, & MASTER of the FREE GRAMMAR SCHOOL in CONGLETON.

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MDCCXCII.

PREFACE

FISHER's

PREFACE

THE Method *of conveying, denoting, or expreſſing the* Ideas *of one Perſon to another, in* Diſcourſe *or* Writing, *is univerſally called* LANGUAGE. —— *And the* Art *of doing the ſame by Rule, or in the Manner the beſt Speakers and Writers expreſs their Sentiments, is every where called* Grammar; *which is truly accounted the Baſis of Literature, being the ſource from which all other Sciences proceed.*

THE Parts *of* Speech, *or* Kinds *of* Words, *which conſtitute any one* Language, *are the ſame in all others,* i. e. *whatever Words are* Names *or* Noun Subſtantives, Verbs, &c. *in* Engliſh, *are the ſame in* Greek, Latin, French, &c. *though expreſſed by different Terms; alſo ſome general Rules of Grammar are univerſally applied to all Tongues. A Perſon, therefore, who underſtands* Engliſh *grammatically, muſt be allowed to have a good Notion of Grammar in general.* i. e. *that of every other Nation, and conſequently, if he endeavours to learn any other Tongue, will, from this Analogy, find his Progreſs ſurpriſingly facilitated. On the other Hand, the Man who ſpeaks and writes* Engliſh *by Rote only, or through Cuſtom, from being his Mother Tongue, cannot be ſuppoſed to have any reflex Notions, or reaſonable Aſſurance that he does it either with Propriety or Elegance: But by acting at Random only muſt needs be frequently making* Soleciſms, falſe Concord, *and betraying his* Ignorance *upon the moſt trivial Occaſions; alſo by being unacquainted with Grammar, or unable to expreſs himſelf properly, he muſt of Courſe be a Stranger to the Beauties of Language, the Eaſe, Elegance of Stile,* &c.

THAT *the* Engliſh Language *is as copious, ſignificant, and harmonious as any other in the World, none pretend to diſpute: Therefore to argue, or even to imagine, it contains not*

so much intrinsic Value, Excellence, &c. as to admit of Order Uniformity, and Concord, to which Rules may be adapted, would be highly absurd and ridiculous; since without these Properties, no Language can be perfect and intelligible.

If *therefore the* Method *be allowed to be* clear, *the* Plan well laid, *and* duly executed, *this Book can need no other Recommendation than its own general and extensive Use.*

How *far I have followed these necessary Principles, is left to the Decision of all candid and judicious Readers; for I shall not run into that* ungenerous, *though* common *Fashion, of raising the Reputation of my own Book at the Expence of my Brethren on the Subject, or start Objections to others for my own Advantage.—But, on the contrary, am ready to allow, that, by how much more soever we are indebted to the ingenious Contriver of any new Scheme for the public Advantage, than to him who only improves upon it; by so much ought I to be content with the least Share of public Thanks, and the greatest of its Blame, if this Grammar, as the last, be not equal or* preferable *to the best yet published,* Only, As *this contains a larger* Syntax, *with* Exercises *of* Bad English, *and some other* Praxises *and* Peculiarities *entirely new, never any Thing of the same Nature appearing in an* English Grammar *before I run the Risk of Singularity; Therefore in these, as well as in all other Points, wholly relying on the Merit of the Work, I refer it entirely to the impartial Judgment of the Public; and hope judicious Comparison with other Grammars will be the only Means of recommending* This, &c.

THE

The EDITOR'S Preface.

WHEN *the Editor first engaged in these Alterations, it was his Intention to do little more than get an Edition printed under his Eye as free as he possibly cou'd, from those typographical Errors, which have been so troublesome to Schoolmasters, in almost every Edition, since the Authors Decease.*

He purposed in this Edition to correct a few Mistakes, which, at different Times had crept into the Work: such for Instance as where out of the five Dissyllables, used at Page 5th. as Examples, to shew that a Syllable ending with a Vowel is sounded long, four of them were Exceptions, instead of Examples. Under the Letter T page 25th Q. How is *ti* sounded before a Vowel? *Ans.* Like *sh*;" *but among the Exceptions is except before a Consonant.* "Words ending with any of the above Terminations" *page 31st. when no Terminations have been inserted. These with some more, he expected for some Years previous to the Author's Decease, that she wou'd have corrected herself.*

He wished at the same Time to clear the Work from some Provincialisms, such as ranking Head & Heed, Lest & Least, Pear & Peer, Poor & Power, *as Words of similar Sounds.*

For the sake of those too, who learn the English Grammar either before or after any other, and to save them the Trouble of getting a new set of Terms, he thought it best to restore to Etymology such Names for the Parts of Speech & other Terms, as are generally used in other Grammars and Dictionaries

tionaries of the Engliſh, Latin, French, and other Languages.

But tho' he had reſolved for this Reaſon to uſe the Latin Terms, he was equally determined againſt introducing any Thing along with them contrary to the Simplicity of the Engliſh Language. He may be thought perhaps to inſiſt too much on the Government of Words; but he ventures to aſſert from a pretty long Experience in teaching (a little more than a Quarter of a Century) that till Learners are accuſtomed to note, what Subſtantive every Adjective agrees with, refers, or belongs to (call it which they pleaſe: the firſt is choſen, as moſt familiar to many Ears); what Word or Words every finite Verb has for its Subject, or Nominative Caſe; what Verb, Participle, or Prepoſition every Subſtantive or Pronoun is governed by, or belongs to; what is the Antecedent to every Pronoun; and what Words each Conjunction connects, they will frequently miſtake the Authors they are reading, and cannot reaſonably be expected to compoſe with Accuracy.

The Propriety of publiſhing a Grammar by Way of Queſtion and Anſwer has been diſputed, and perhaps not without Reaſon, upon Account of the Propenſity, which Children have to commit only the Anſwers to Memory, without attending to the Queſtions to which they belong. To remedy this, the Editor very frequently repeats the Subſtance of the Queſtion in the Anſwer, chooſing rather to incur the Cenſure of Tautology, than to give idle Boys an Opportunity of cheating themſelves by his Brevity.

But

But when he got to purſuing this Plan and interweaving the Obſervations, which he had for ſome Time been collecting, like Perſons repairing and altering old Houſes, he found one Alteration ſo frequently requiring another, that more of the old Fabric muſt be demoliſhed than he originally intended; and that his Taſk was much more laborious than he was at firſt aware of. Had he foreſeen the whole, he is ready to confeſs, as many before him have done, that he wou'd have let the old Structure ſerve his Time. But having made a Beginning, the further he proceeded, the more unwilling he was to give up his Deſign. In this Caſe too as uſual, ſome no Doubt will think, that too much of the old Building is removed, and ſome that too much of it is left; eſpecially as ſome Parts will probably remain, of which the Uſe will ſcarcely be ſeen by thoſe who did not know it in its old State.

When he had nearly finiſhed, he was adviſed to make a new Title-Page for a Reaſon, which, if juſt, will be readily known to the few on whoſe Account it was made. On every other Account he ſtill retains his old Opinion, that it was better to correct an old Grammar than to attempt to introduce a new one. For the Number of Grammars is already ſufficiently large; and an old one properly corrected and received, wou'd be diminiſhing the propagation of Errors, at the ſame Time that it was diſſeminating Truths.

With other Works on the ſame Subject he enters into no Competition, tho' he hopes, upon Trial, this may be found as uſeful a School-Book as any

of

of them: The Point on which he wishes to be tried by a candid Public is, whether he has arrogantly assumed its first Title, or whether this is not a real Improvement on Fisher's Grammar as lately published. He hopes that at least most of the Tables, or Catalogues of Words, will be allowed to be considerably improved; but from these, and indeed from the Work in general, he claims little more than the Merit of diligent Compilation; and is ready to admit, that many would have executed such a Work much better, if they had chosen to undergo the Trouble and Risque of Printing.* [*Vide Crit. Review. VOL. II New Arr. p.* 539 *line* 31.]

If any Incongruity appear, which will probably be the Case, he hopes it will not be looked upon with a severe Eye, but that the very interrupted Manner and Time, in which only he could make and minute down his Observations, will be candidly considered. And should this be so far favoured with the Approbation of his Fellow Labourers, that another Edition should be wanted, some further Helps and Observations and possibly some of their kind Communications and Criticisms, may perhaps enable him to render it more worthy of their and the public Approbation.——Si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.

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* *He says not this with any Wish to detract from the Merits of his fair Country Woman (her Performance for the Time and Place was no Doubt an admirable one) but to suggest, that many very learned Men have written Treatises on different Parts of the English Grammar, since her first Publication, from which it was very easy for the Editor to borrow.*

A NEW

GRAMMAR

OF THE

ENGLISH LANGUAGE,

WITH

EXERCISES OF BAD ENGLISH.

Q. WHAT *is* Grammar?

A. Grammar is the Art of ſpeaking and writing properly.

Q. *What does* Grammar *treat of?*

A. Letters, Syllables, Words, and Sentences.

Q. *Into how many Parts is* Grammar *divided?*

A. Four, *viz.*

1. ORTHOGRAPHY, which treats of Letters.
2. PROSODY, of Syllables.
3. ETYMOLOGY. of Words, &
4. SYNTAX, of Sentences.

Q. *What is* Orthography?

A. Orthography is that Part of Grammar which teaches, how to write every Word with its proper Letters; as we muſt write *Biſhop* not Byſhop: and it uſually includes *Orthoepy*, which teaches how to pronounce every Word with its proper Sound; as we muſt ſay *ev-er*, not *iv-er*; *ev-ery*, not *iv-ery*.

Q. *What is* Proſody?

A. Proſody is that Part which ſhews how to mark and pronounce Syllables in Words, according to their true Accent and Quantity.

Q. *What is* Etymology?

A. Etymology is that Part which treats of the ſeveral Kinds of Words, or (as they are uſually called) Parts of Speech, their Derivations, Endings, Change and Likeneſs to one another.

Q. *What is* Syntax?

A. Syntax is that Part which teaches the proper Agreement, Connection and Diſpoſition of Words in a Sentence or Sentences together.

OF

OF

ORTHOGRAPHY:

OR

TRUE SPELLING.

PART I.

CHAPTER I.

Q. WHAT *is a* Letter?

A. A Letter is a Mark or Character denoting a ſimple, articulate, peculiar Sound.

Q. *How many Letters have we?*

A. The *Engliſh* Alphabet contains 26.

Q. *What do you mean by* Alphabet?

A. Alphabet is a Word made up of the two firſt *Greek* Letters *Alpha* and *Beta* anſwering to our *A* and *B*; therefore when we ſay a Boy is learning his Alphabet, we mean the ſame as when we ſay, he is learning his A, B, C.

THE ALPHABET.

Roman.		Italic.		English.		Name of each Letter.
A	a	*A*	*a*	𝔄	𝔞	a
B	b	*B*	*b*	𝔅	𝔟	bee
C	c	*C*	*c*	ℭ	𝔠	ſee
D	d	*D*	*d*	𝔇	𝔡	dee
E	e	*E*	*e*	𝔈	𝔢	e
F	f	*F*	*f*	𝔉	𝔣	eff
G	g	*G*	*g*	𝔊	𝔤	gee
H	h	*H*	*h*	ℌ	𝔥	aitch
I	i	*I*	*i*	ℑ	𝔦	i
J	j	*J*	*j*		𝔧	jay
K	k	*K*	*k*	𝔎	𝔨	ka
L	l	*L*	*l*	𝔏	𝔩	ell
M	m	*M*	*m*	𝔐	𝔪	em
N	n	*N*	*n*	𝔑	𝔫	en
O	o	*O*	*o*	𝔒	𝔬	o
P	p	*P*	*p*	𝔓	𝔭	pee
Q	q	*Q*	*q*	𝔔	𝔮	ku
R	r	*R*	*r*	ℜ	𝔯	ar
S	ſ	*S*	*ſ*	𝔖	ſ 𝔰	eſs
T	t	*T*	*t*	𝔗	𝔱	tee
U	u	*U*	*u*		𝔲	u
V	v	*V*	*v*	𝔙	𝔳	vee
W	w	*W*	*w*	𝔚	𝔴	double u
X	x	*X*	*x*	𝔛	𝔵	eks
Y	y	*Y*	*y*	𝔜	𝔶	wi
Z	z	*Z*	*z*	ℨ	𝔷	zed, or ze.

Q. *How are theſe* Letters *divided?*
A. Into Vowels and Conſonants.

CHAP. II.

Of the VOWELS.

Q. WHAT *is a* Vowel?

A. A Vowel is a Letter, which by itſelf makes a perfect Sound, and often alone makes a perfect Syllable; as, A, I, O.

Q. *How many Vowels are there?*

A. Five; *a, e, i, o, u,* and *y* when it follows a Conſonant.

Q. *How many Sounds has a* Vowel?

A. Two in general, *viz.*

1. A LONG SOUND,

When the Syllable ends with a Vowel; as, *hate, we, I, go, you, by*; or as, *Na-tion, Ne-ro, ni-trous, Du-ty.*

2. A SHORT SOUND,

When the Syllable ends with a Conſonant; as, *Hat, her, bit, rob, Tun*; or as, *Mar-tyr, bit-ten, But-ton.*

Q. *Is there no Exception to this general Rule?*

A. Yes; in Caſe of a double Accent, the Vowel is ſounded ſhort, tho' it end the Syllable; as, *Ba"ance, ban"iſh*; *l* and *n* having each a double Sound, the firſt Syllable is ſuppoſed to end with a Conſonant and the next to begin with the ſame; as *Ballance, ban-niſh.* *

* *The Editor wiſhed to find ſome Rule for laying the double Accent, but cou'd meet with none but Cuſtom. When a ſimple Word of three or more Syllables has a ſingle Conſonant between two*

Of the Vowel A.

Q. *What have you to obſerve of the Vowel* a?

A. Beſides being ſhort and hard, or long and ſoft, by the general Rule; as, *Can, Cane, mad, made, Par, pare, ar-dent, A-rea,* it ſounds like *au* or *aw* before *ld, ls* and *lt*; as, *Alderman, bald, Balſam, Palſy, Malt, Salt, Halter, paltry:* before *ll* in the ſame Syllable; as, *call, tall, Wall,* except *ſhall:* and alſo before *lk* in the ſame Syllable, but then the Sound of *l* is dropped; as, *Balk, Chalk, talk, walk,* and alſo in *St. Albans.*

It alſo ſounds like *au* betwixt *w* and *r*; * as, *Ward, warp, thwart*; except *ware, wa-ry.*

A hard is ſounded long in *Father, Maſter, Pa-pa, Ma-ma*; before *lm*, as *Alms, calm, Pſalm*; before *r* in Monoſyllables; as, *Car, far, Tar*; and before *r* and another Conſonant in Words of more Syllables; as, *Farthing, Larder.*

Q. *Does* a *ever loſe its Sound?*

A. 1. Moſt of the proper Names in the Bible which have *aa* loſe one of them in the Pronunciation; as, *Iſaac, Canaan, Balaam,* except *Ba-al, Ga-al.*

2. *A* loſes its Sound in many of the improper Diphthongs.

Of

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two ſingle Vowels at each Diviſion, the laſt but one of theſe Conſonants has generally the double Accent; as, An"imal, Fam"ily, mil"itate, Abil"ity, Acad"emy, Anom"aly, Human"ity, epidem"ical, *&c.*

* A *betwixt* w *or* wh, *and any other Conſonant, except* f, g *and* x, *in the ſouthern Counties, is ſounded like* o; *as,* waddle, Wallet, wanton, was *(woz;) but if the Syllable end with* e *ſilent or the* a, *it retains its uſual Sound; as* wade, wale, wa-ver, *except* Wa-ter *(Wau-ter.)*

Of the Vowel E.

Q. *What have you to obſerve of the Vowel* e?

A. When *e* is final (*i. e.* when it ends a Word) it generally loſes its Sound, and ſerves only to lengthen the former Vowel in the ſame Syllable; as, *Cave, here, mine, ſole, Cure.*

Q. *Is* e final *then never ſounded?*

A. 1. *Final e*, neceſſarily keeps its Sound in Monoſyllables †, where it is the only Vowel; as, *me, ſhe, we.*

2. It keeps its Sound in fundry *Hebrew, Greek* and *Latin* Words; as, *Gethſemane, Jeſſe; Cataſtrophe, Epitome, Eunice, Penelope; Premunire, Simile.*

Q. *Does* e final *always lengthen the Vowel before it in the ſame Syllable?*

A. 1. No; *final e* when it follows two Conſonants, does not lengthen the former Vowel; as, *Advance, Badge, Revenge, reverſe*; except *a* before *ng* and *ſt*; and *o* before *r* and another Conſonant; as, *change, ſtrange; Haſte, Waſte; Corſe, Force.*

2. *E final* does not lengthen the former Vowel in the following common Words, *bade, come, ſome, done; have, give, live; Dove, Glove, Love, ſhove; gone, one, none, ſhone; are, were*; nor in ſeveral Words ending in *ice, ine, ile, ite*, and *ive*; as, *Notice, Doctrine, docile, oppoſite, perſuaſive, reſpective.*

Q. *Does*

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† *Let the Learner here note that a*
Monoſyllable *ſignifies a Word with* one *Syllable,*
Diſſyllable *a Word with* two *Syllables,*
Triſyllable *a Word with* three *Syllables,*
Polyſyllable *a Word with* many *Syllables,*

Q. *Does* e final *ever ſuffer any change?*

A. E final ſeems to alter its Situation in ſome Words ending in *cre*, *tre*, and *le*, and to ſound before *l* or *t*; as, *Acre*, *Mitre*, *feeble*, &c.

Q. *Does* s *added to a Word ending in* e ſilent *give any Sound to the* e?

A. If the Word end with *be*, *de*, *fe*, *ke*, *le*, *me*, *ne*, *pe*, *re*, *te*, *ve* or *ue*, the *e* remains ſilent, tho' *s* be added; as

be	*bribe,—bribes*		*ne*	*tune,—tunes*	
de	*tide,—tides*		*pe*	*ſtripe,—ſtripes*	
fe	*fife,—fifes*		*re*	*ſhare,—ſhares*	
ke	*lake,—lakes*	in	*te*	*fate,—fates*	in
le	*tale,—tales*		*ve*	*hive,—hives*	
me	*name,—names*		*ue*	*due,—dues.*	

Q. *What Words are there then ending in* es *where the* e *is ſounded?*

A. 1. Words ending in *ce*, *ge*, *ſe* and *ze* gain a Syllable by adding *s* to *final e*, and giving *e* its Sound; as, *Face—Fa-ces*, *Stage—Sta-ges*, *Horſe—Hor-ſes*, *Aſſize—Aſſi-zes.*

2. *Greek* and *Latin* Words ending in *es* give *e* its Sound; as *Antipo-des*, *Cycla-des*, *Demoſthe-nes*; *Aborigi-nes*, *Hercu-les*, *Pena-tes.* *

Q. *What have you to obſerve further of* e?

A. It ſounds like *a long and ſoft* in *there*, *where*; like *a hard* in *Clerk*, *Sergeant*, *Berkſhire*, *Derby*, *Hertford*; and like *i* in *yes*, *yeſterday.*

Of the Vowel I.

Q. *What is obſervable of* i?

A. The Vowel *i* beſides being long or ſhort by the

* *One may either ſay* Sa-tel-li-tès *the pure Latin Word, or* Satel-lites *from the Engliſh ſingular* Satel-lite.

the general Rule is alſo long

before *gh*, *gn* as *nigh*, *night*, *ſign*. | *nd*, *mb* as *kind*, *climb*, except *limb*

and before *ld*; as, *Child*, except *build*, *guild*.

Q. *How is* i *ſounded before another Vowel in proper Names of the Bible?*

A. 1. *I* before *ah* or *as* is ſounded long; as *Hezekiah*, *Jeremiah*, *Elias*, *Tobias*.

2. Before other Vowels it is generally ſhort; as, *Belial*, *Eliab*, *Miriam*, *Uzziel*.

Q. *When is* i *ſounded like* e?

A. 1. *I* ſounds like *e* at the End of moſt unaccented Syllables in the middle of Words; as, *Conſidence*, *conſtitute*, &c.

2. *I* ſounds like *ee* in Words derived from the *French*; as, *antique*, *Magazine*, *marine*, *pique* (peek,) *police*.

Q. *Is the ſound of* i *ever loſt?*

A. I is ſilent in *Buſineſs*, *Saliſbury*, *Piece*, *pierce*, and alſo in *Medicine*, but not in *medicinal*.

Of the Vowel O.

Q. *What is obſervable of* o?

A. In ſome Words of the Plural Number from the *Latin*, *o* is ſounded long in the laſt Syllable, tho' it end with a Conſonant; as, *Folios*, *Quartos*; *o* is alſo ſounded long in *both*, *Ghoſt*, *Hoſt*, *moſt*; and before *r* and another Conſonant in the ſame Syllable; as, *Cord*, *Lord*, *Form*, *ſtorm*.

Q. *When is* o *ſounded like* oo?

A. O is ſounded like *oo* in *do*, *ado*, *doing*, *Gold*, *loſe*, *Rome*, *move*, *prove*, *behove*. * Q. *When*

* Who, whom, whoſe, whore *ſhou'd be pronounced* hoo, hoom, hooze, hoor; w *not being ſounded in words beginning with* w, h, o. SHERIDAN.

Q. *When is* o *ſounded like* i?

A. O is ſounded like *i* in *Women*, (wimen.)

Q. *When is* o *ſounded like* u?

A. 1. *O* is ſounded like *u ſhort*, in *come, ſome, done, does, doſt, doth, Son, won, wonder*; and betwixt *w* and *r*; * as, *Word, Work, Worm*; except *ſwore, ſworn, wore, worn.*

2. *O* alſo ſounds like *u ſhort* in *above, Attorney, comely, Comfort, Company, Conjurer, Conſtable, Covenant, cover, covet, dozen, govern, Honey, London, Monday, Money, Monger, Mongrel, Monk, Month, other, Oven, Pommel, Pompion, Tongue*, &c. and like *u middle* in *Woman, Wolf, Worſted* (wuſ-ted.)

Q. *When is* o *ſilent?*

A. O is ſilent in *Nicholas* and in many improper Dipthongs.

Of the Vowel U.

Q. *What is obſervable of* u?

A. Beſides its long and ſhort Sound, as in *Tube, Tub*, † it has a middle Sound, *i. e.* a full, tho' ſhort one

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* *As* a *after* w *had taken the Sound of* o, *ſo now* o *borrows the Sound of* u; *as we have no Syllable beginning with* wu.

† *In ſome Countries* u ſhort *is conſtantly ſounded like* u middle. *To Youths, who remove thence to or near the Metropolis, it may be uſeful to know what the Sound of* u ſhort *is there. Let them obſerve the uſual quick Manner of pronouncing the laſt Syllable of many Words when there is no Accent upon it, where they will perceive no Vowel at all diſtinctly ſounded; as,* Nation *for Inſtance, were the* tion *is neither* ſhan, ſhen, ſhin, ſhon *nor* ſhun, as they pronounce it. *Let them attend to the ſame* Sound *in* Feebler, Labour, nitrous, Congleton, handſome, *and in the final Syllables* tion. bler, bour, trous, ton *and* ſome *they will have the exact Sound of the Words* ſhun, blur, Bur, Truſs, Tun, Sum *and* ſome, *as pronounced here by the beſt Speakers.*

one, which is to uſed *Buſh*, *Buſhel*, *huſh*, *puſh*, *Puſs*, *put*, *Butcher*, *pudding*, *pull*, *Pulpit*, *Bull*, *full* and their Compounds, and a few others.

Q. *Does* u *ever end any Engliſh Word?*

A. *U* ends no *Engliſh* Word except theſe five, *you*, *thou*, *Beau*, *lieu*, *adieu*; the three laſt of which we have from the *French*. Inſtead of *final u*, we put *ew* or *ue*; as, *few*, *due*.

Q. *How is* u *ſounded in Words ending in* ure?

A. *U* ſounds like *ye* in many Words ending in *ure* when there is no Accent on the laſt Syllable as, *Creature* (Creet-yer) * *Feature*, *Geſture*, *Lecture*, *Scripture*, *Failure* (Fail-yer) *Tenure*, *Procedure*, *Compoſure*.

Of the Vowel Y.

Q. *When is* y *a Vowel?*

A. When it does not begin a Syllable; as, *by*, *thy*, *Mercy*, *Pygmy*.

Q. *What is the Sound of* y *as a Vowel?*

A. 1. *Y* ſounds like *i* in the Middle of Words; as, *Lynn*, *Lyre*, *Sy-phon*; and at the End of Monoſyllables; as *cry*, *dry*, *my*; and is uſed inſtead of *i* in that Situation, for *i* ends no *Engliſh* Word, but when it forms one itſelf.

2, *Y*

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* *When rapidly pronounced this* tyer *or* ture *aſſumes the Sound of* tchere *or* tchure, dure *of* jer *or* jur, *and* ſure *of* zhur; *as*, Crea-tchere, Fea-tchure, Proce-jer, Compo-zhur. *The ſame Sound may frequently be noticed when one Word ends with* t *or* d, *and the next begins with* y, *without any Emphaſis on it; as*, Don't ye hear, Mind your Buſineſs. *Dont che hear. Mind jur Buſineſs.*

Its Propriety may perhaps be diſputed.

U long *after* r *is generally ſounded like* oo; *as*, rule, tru-ly Fruit, (rool, troo-ly, Froot.)

2. *Y* ſounds like *e* at the End of Words of more Syllables than one; as, *Duty*, *Melody*; except Words ending in *fy* and *ply* from the Latin; as *ſatisfy*, *multiply*; and ſome few others accented on the laſt Syllable; as, *awry*, *defy*, *eſpy*, *rely*, *occupy*, *propheſy*.

Q. *What have you to obſerve further of* y?

A. 1. *Y* final is changed into *ie* or *i*, when any Thing further is to be added to the Word; as, *Mercy—Mercies*, *tarry—tarries*, *carry—carried*, *Duty—dutiful*, *Crafty—Craftineſs*.

2. But *y* is retained before the Termination *ing* and when it follows a Vowel; as, *carrying*, *tarrying*, *Eſſay*, *Eſſays*, *Attorney*, *Attorneys*, *pray*, *Prayer*, *prayed*; and it is ſeldom found in the middle of other Words, except a few derived from the Greek.

3. When *y* begins a Syllable it is uſually ſaid to be a Conſonant; as *yes*, *yonder*, *Yeſterday*.

CHAP. III.

Of the DIPHTHONGS.

Q. WHAT *is a* Diphthong?

A. A Diphthong or *double Vowel* is the Meeting of two Vowels in the ſame Syllable.

Q. *How many Sorts of Diphthongs are there?*

A. Two; *Proper* and *Improper*.

Of the Proper Diphthongs.

Q. *What do you mean by a* proper Diphthong?

A. A proper Diphthong is where both the Vowels are ſounded together; as, *oi* in *Voice*, *ou* in *Houſe*.

Q. *How*

Q. *How many proper Diphthongs have we?*

A. Eight; viz, *au* or *aw*, *oi* or *oy*, *oo*, *ou* or *ow*, *ua*, *ue*, *ui* or *uy*, and *uo*; but the four laſt are ſeldom ſo uſed.

Q. *How are they ſounded?*

A. 1. *Au* or *aw* uſually retains its proper Sound, which is ſomething like *o long*; as, *Fraud*, *Laud*, *Law*, *raw*, &c; but it loſes the Sound of *u* in *Aunt*, *Draught*, (Draft) *ſtaunt*, *gauge*, *haunt*, *Jaundice*, *jaunt* *laugh*, *launch*, *Laundry*.

2. *Oi* or *oy* retains its proper Sound in all *Engliſh* Words; as, *boil*, *toil*, *Boy*, *Toy*, *anoint*, *enjoin*; but in ſome *French* Words it has the Sound of *e*; as, *Chamois*, (Shammee) *Connoiſſeur*, *avoirdupoiſe*, (averdupois.)

3. *Oo* has uſually its proper Sound; as *Bloom*, *Moon*, *Food*, *Mood*, *Booty*, *Reproof*; but it is ſometimes ſounded like *u middle*, as in *Foot*, *Good*, *Hood*, *ſtood*, *Wood*, *Wool*; like *u ſhort* in *Blood*, *Flood*; and like *o long* in *Door*, *Floor*,

4. *Ou* or *ow* uſually keeps its proper Sound; as, *Houſe*, *Mouſe*, *Mount*, *Owl*, *brown*, *Vow*, *bow*, (to bend) *wound*, (did wind) &c; yet it is ſometimes ſounded like *u middle*; as in *cou'd*, *ſhou'd*, *wou'd*; ſometimes like *u ſhort*; as *rough*, *tough*, *enough*; *Country*, *Couple*, *Courage*, *flouriſh*, *Journey*, *ſcourge*, *touch*, *trouble*, *young*, and alſo in Words of more Syllables than one ending in *our* and *ous*; as, *Honour*, *Labour*, *joyous*, *pious*, &c; ſometimes like *au*; as, *ought*, *brought*, *nought*, &c; ſometimes like *o ſhort*; as, *Cough*, *Trough*; ſometimes like *o long*; as, *Courſe*, *Court*, *Source*; *Dough*, *though*, *blow*, *grow*, *ſow*, *trow*, *Bow*, (an Inſtrument) &c; and ſometimes like *oo*; * as, *bouſe*,

 bouſy,

* *It is ſo common, in ſome Parts of the Kingdom, to ſound* *ou* and

bouſy, *through*, *uncouth*, *Wound*, (a Cut or Hurt) *you*, *your*, *Youth*, and many Words borrowed from the *French*; as, *Amour*, *Gourd*, *Route*, *Soup*, *Tour*, &c.

5. *Ua*, when a proper Diphthong, ſounds like *wa*; as, *perſuade*, *aſſuage*, *equal*, *Language*, *Quart*, *Squall*; but drops the *u* and ſounds like *a hard* in *Guard*, *Guardian*, *Guarantee*.

6. *Ue*, in like Manner, ſounds like *we* in *Queſt*, *Requeſt*, &c. *manſuete*, *Deſuetude*; but like *u long* at the End of Words after any Letter but *g*; as, *Avenue*, *Cue*, *enſue*; at the End of *Engliſh* Words, after *g* preceded by a Vowel, it ſerves for *final e ſilent*; as, *Plague*, *Rogue*, *vague*, *Vogue*, except *Ague*; but after two Conſonants, or in Words derived from the *Greek*, it does not lengthen the foregoing Vowel; as, *Tongue*, *Catalogue*, *Prologue*, *Synagogue*; and in the middle of Words after *g*, it ſounds like *e ſhort*; as, *Gueſs*, *Gueſt*, *Guerdon*.

7. *Ui* ſounds like *wi* in *Linguiſt*, *anguiſh*, *languiſh*, &c; like *i long* in *guide*, *beguile*, *Guiſe*, *buy*, *Guy*; like *i ſhort* in *Biſcuit*, *build*, *Guilt*, *Guinea*; and like *u long* in *Juice*, *Sluice*, *Suit*.

8. *Uo* ſounds like *wo* in *quote*, *quoth*, *quondam*, *quorum*. *

Of

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ou *and* ow *like* oo, *ſo as to make no Difference in Sound between* foul *and* Fool, Power *and* poor, *that it ſeemed worth while, by this Note, particularly to caution Learners againſt it: there being no Engliſh Word where* ow *ought to be ſounded ſo; nor any but thoſe abovementioned and their Compounds where* ou *ought.*

Lown *and* ſouthſay *are indeed ſometimes improperly ſet for* Loon *and* ſoothſay, *and ſounded as ſuch; and* Sheridan *would have* pour *and* Bourn *ſo ſounded.*

* Quoif, Quoil, Quoin, *and* Quoit *are ſometimes improperly ſet for* Coif, Coil, Coin, *and* Coit.

Of the Improper Diphthongs.

Q. *What do you mean by an* improper Diphthong?

A. An *improper Diphthong* is the Meeting of two Vowels in the ſame Syllable in ſuch a Manner that but one of them is ſounded.

Q. *Which are the improper Diphthongs?*

A. 1. The improper Diphthongs are *aa*, *ai* or *ay*, *ao*, *ea*, *ee*, *ei* or *ey*, *eo*, *eu* or *ew*, *ia*, *ie*, *oa*, *oe* and likewiſe *æ (ae)* and *œ (oe)* from the *Latin* and *Greek*.

2. *Proper Diphthongs* alſo when they loſe the Sound of one of their Letters become *improper Diphthongs*.

Q. *How are the improper Diphthongs ſounded?*

A.		ſounds like	
1. *aa*	*a* long in *a* ſhort in		*Aaron, Baal.* *Iſaac, Canaan, Balaam.* *
2. *ai* or *ay*	*a* long in *a* ſhort in *e* ſhort in *i* ſhort in		*Hair, Pain, Day, Pay,* &c. *Plaid, Plaiſter, Raillery.* *ſaid, ſays, again, againſt.* *Calais, Captain, Curtain,* &c.
3. *ao*	*a* long in		*Goal,* (Jail) *Goaler,* (Jailer.)
4. *ea*	*e* long in *e* ſhort in *a* long in *a* ſhort in		*Bean, deal, Eaſt, Feaſt, Peach,* &c. *Bread, Breaſt, dealt, early,* &c. *Bear, Pear, tear, ſwear, wear.* *hearken, Heart, Hearth.*
5. *ee*	*e* long in		*Creed, Need, Speed,* &c. †

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* *Some Hebraiſts ſay that both* a's *ought to be ſounded: as* Iſa-ac, Ca-na-an, Ba-la-am.

† Been *and* Breeches *pronounced* bin *and* Britſhes.

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founds like

6. *ei* or *ey*	*a* long in *e* long in *i* long in *i* ſhort in	*Feint, Vein, prey, obey, their, they.** *ceil, receive, ſeize, Key, Barley,* &c. *Height, Sleight.* *Foreign, Forfeit, Surfeit, Teint.*
7. *eo*	*e* ſhort in *e* long in *o* ſhort in *u* long in *u* ſhort in	*Feoffee, Geoffry, Jeopardy, Leopard* *People, enfeoff.* *George, Georgics.* *feod, feodal.* *Dungeon, Gudgeon, Surgeon,* &c.
8. *eu* or *ew*	*u* long in *o* long in	*Dew, Deuce, Pleuriſy, Jewel,* &c. *ſew, ſhew, Shrewſbury.*
9. *ia*	*i* ſhort in *i* long in	*Carriage, Marriage, Ruffian.* *Diamond*; and *e* in *Parliament.*
10. *ie*	*e* long in *e* ſhort in *i* ſhort in	*Belief, beſiege, chief, Tier, yield,* &c. *fierce, Friend, pierce, Tierce.* *Sieve.*
11. *oa*	*o* long in	*Boat, Coach, Coal,* *Goal,* (the End of a Race) &c.
12. *oe*	*o* long in *oo* in	*Doe, Foe, Sloe, Woe,* &c. *Shoe, Shoes, Canoe, Canoes.*
13. *æ*	*e* long in *e* ſhort in	*Æacus, Æneas, Æra,* &c. *Æſchylus, Ætna.*
14. *œ*	*e* long in	*Oeconomy, Phœnix,*

Q. *Do theſe Vowels when ſet together always make Diphthongs?*

A. No: they are frequently parted, and both Vowels ſounded diſtinctly in ſeparate Syllables; and that chiefly, 1. In

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* *The Sound of* ei, *as a proper Diphthong, is retained by many Perſons in* eight, weigh, Weight, Hey-day; *but they are more generally pronounced with the* ei *like* a long.

1. In *compound* and *derivative* Words; as *Pre-amble, re-imburſe, co-eval, co-incide, co-operate, be-witch, cried, di-eth, Clothi-er, ti-eſt.*

2. In *Hebrew* Words; as, *Eli-ab, Eli-ezer, Zo-an.*

3. In *Greek* Words; as, *Cæſare-a, Ide-a, Athe-iſt, Po-et.*

4. In Words from the *Latin*; as, *Be-atitude, Creator, De-iſt, qui-et, Soci-ety.*

5. And ſometimes in *Engliſh* Words; as, *cru-el, Fri-ar, Bri-er, fi-ery.*

Of Triphthongs *or* Treble Vowels.

Q. *Do more than two Vowels ever meet together in one Syllable?*

A. Yes; ſometimes three, and they are then called a *Triphthong.*

Q. *How many* Triphthongs *have we?*

A. Eight; moſtly adopted from the *French*; as, 1. *eau*, in *Beauty*; 2. *ieu* or *iew*, in *Lieu, view*; 3. *uai*, in *Quail*; 4. *uea*, in *Queaſy*; 5. *uee*, in *Queen*; 6. *eye*, in *Eye*; 7. *aye*, in *aye*; and 8. *uoy*, in *Buoy.*

Q. *How are they ſounded?*

A. The two firſt, as *u long*; * the third, as *wa long*; the fourth and fifth, as *we long*; the ſixth, as *i long*; the ſeventh, as *a long*; and the eighth, as *woi.*

* *In Words from the* French, eau *ſounds like* o long; *as,* Beau, Rondeau; ieu *ſounds like* ev *in* Lieutenant; *and* Quean *ſomething betwixt* Quane *and* Queen.

CHAP. IV.

Of the CONSONANTS.

Q. WHAT *is a* Conſonant?

A. A *Conſonant* is a Letter, which has no vocal Sound without adding a Vowel before or after it; as *m*, which is ſounded *em*; and *p*, which is ſounded *pe*.

Q. *How many Conſonants have we?*

A. Twenty one; *viz.* *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *ſ*, *t*, *v*, *w*, *x*, *y*, and *z*.

The firſt Diviſion *of* Conſonants.

Q. *What is the* firſt Diviſion *of Conſonants?*

A. The *firſt Diviſion* of Conſonants is into *Single* and *Double*.

Q. *Which are* ſingle *and which are* double?

A. *X* and *Z* made of *cs* and *ds* are *double Conſonants*, and all the reſt are *ſingle* ones.

The ſecond Diviſion *of* Conſonants.

Q. *What is the* ſecond Diviſion *of Conſonants?*

A. Into *Mutes* and *Semivowels* or *Half-vowels*.

Q. *What is a* Mute?

A. A *Mute* is a Letter, which cannot be diſtinctly ſounded without a Vowel added; as, *b*, *c*, *d*, *g*, *j*, *k*, *p*, *q*, *t*, *v*.

Q. *What is a* Semivowel?

A. A *Semivowel* is a Letter, which has ſome imperfect Sound without a Vowel added; as *f*, *h*, *l*, *m*, *n*, *r*, *ſ*, *w*, *y*; * four of which are called *Liquids*, *viz.* *l*, *m*, *n*, *r*.

Q. *Why*

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* *In the Mutes the Vowel is ſounded after the Conſonant; as*, be, ce; *in the Semivowels, before it; as*, ef, el. *It is diſputed whether* w *and* y *are not always Vowels, and* h *is rather a Mark of Aſpiration, than a Letter.*

Q. *Why are they called* Liquids?

A. Becauſe of that eaſy Motion with which they glide away after a *Mute*, or rather unite with it, in the ſame Syllable; as, *bled*, *ſmell*, *ſnuff*, *pray*,

B.

Q. *What is obſervable of* b?

A. 1. In ſome Words ending in *mb*, the Sound of *b* is quite loſt; as, *Bomb*, *Crumb*, *dumb*, *Lamb*, *Limb*, *Plumb*, *Thumb*.

2. In others *b*, like *e final*, is ſilent and lengthens the preceeding Vowel; as, *climb*, *Comb*, *Coxcomb*, *Ambs-ace*; and in *Tomb*, (Toom) *Womb*, (Woom) it makes the preceeding Vowel ſound double.

3. *B* is ſilent before *d* and *t* in the ſame Syllable; as, *Bdellium*, *Debt*, *Doubt*, *Debtor*; and alſo in *ſubtle*, *Subtilty*.

C.

Q. *How many Sounds has* c?

A. Two; a ſoft Sound like *s*, in *Cedar*; and a hard Sound like *k*, in *Cat*.

Q. *When is* c *ſounded ſoft?*

A. 1. *C* is ſounded ſoft before *e*, *i*, and *y*, as *Cement*, *City*, *Cypher*: except in ſome *Hebrew* and *Greek* Words; as, *Aceldama*, *Cenchrea*, *Cis*, *Sceptic*, *Sceva*.

2. *C* is alſo ſoft before an Apoſtrophe denoting the Abſence of *e*; as, *danc'd*, *plac'd*.

Q. *When is* c *ſounded hard?*

A. *C* is ſounded hard before *a*, *o*, *u*, and the Conſonants *l* and *r*; as *Can*, *Cord*, *Cub*, *clean*, *Crab*; and at the End of a Syllable; as, *Ac-tive*, *Fro-lic*.

Q. *When is* c *not ſounded?*

A. *C* is ſilent before *k* in Monoſyllables; as, *Back*, *Crack*.

C is alſo ſilent in *indict*, *Indictment*, *Muſcle*, *Victuals*, (Vittles.) *

Q. *How is* ch *ſounded?*

A. 1. *Ch* is ſounded like *k*, in moſt Words derived from the *Hebrew* and *Greek*; as, *Barachias*, *Zecharias*, *Malachi*, *Melchiſedec*, *Baruch*; *Chaos*, *Character*, *Chaſm*, *Choler*, *Cholic*, *Chord*, *Chorus*, *Chyle*, *Chymiſt*, *Ache*, *Diſtich*, *Eunuch*, *Maſtich*, *Scheme*; and alſo in *Chart*, *Chambrel*.

2. *Ch* has generally its proper Engliſh Soumd as in *Chapter*, *Cherry*, *Chip*, *Choice*, *Chub*; and in *Rachel*, *Cherubim*.

3. *Ch* ſounds like *ſh* in Words derived from the *French*; as, *Capuchin*, *Chagrin*, *Chaiſe*, *Champaign*, *Chancre*, *Charlotte*, *Chevalier*, *Machine*.

4. *Ch* is quite ſilent in *Drachm*, *Schiſm*, *Yatch*, (Yot.)

5. *Ch* ſounds like *qu* in *Choir*, (Quire) *Choriſter*.

6. *Ch* ſounds like *tch* in ſome Words; as, *Larch*, *much*, *ſuch*, *rich*, *which*; in others the *t* is written before it; as, *Ditch*, *Switch*, *Thatch*, *Twitch*, *Witch*.

Q. *How is* arch *ſounded?*

A. Arch before a Vowel, and at the End of Words ſounds like *Ark*; as, *Archangel*, *Archippus*, *Architect*, *Architrave*; *Monarch*, *Petrarch*, *Tetrarch*; before a Conſonant it ſounds like *artſh*; as *Archbiſhop*, *Archdeacon*, *Archduke*; and alſo in *Archibald*, *Archer*, *Archy*, *Arch*, and its Derivatives.

D.

Q. *What is obſervable of* d?

A. The Sound of *d* is loſt in *Handſel*, *handſome*, *Riband*,

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* *In* Adjective, *when it ſignifies a Part of Speech, the* c *is uſually ſilent.*

Riband, *Stadtholder*, *Wedneſday* (Wenzday); and in *Handkerchief* it ſounds like *g*.

2. The Termination *ed* is often contracted into *t*; as, *bleſſed*, *bleſt*; *ripped*, *ript*; *ſhipped*, *ſhipt*; *toſſed*, *toſt*. But this Contraction is not to be uſed, when the primitive Word ends in *d* or *t*; as *land*, *landed*, not landt; *part*, *parted*, not partt.

F.

Q. *What have you to obſerve of* f?

A. 1. *F* in the Word *of* is ſounded ſtrong like *v*; as, The Lord Mayor *ov* London.

2. But *off* (at a Diſtance) is ſounded with a fine Aſpiration; as, *to keep off*, *to carry off*, as if it were *oph*.

3. *F*, in Words Plural, is actually changed into *v*; as, *Life*, *Lives*; *Wife*, *Wives*.

G.

Q. *How many Sounds has* g?

A. G, like *c*, has two Sounds; the one hard, and the other ſoft.

Q. *When is* g *ſounded hard?*

A. 1. *G* is ſounded hard before *a*, *o*, *u*, and the Conſonants *h*, *l*, *r*; as, *Game*, *gone*, *Guilt*, *Ghoſt*, *Glaſs*, *grow*; except *Goal*, *Goaler*, (Jailer.)

2. *G* ſounds hard at the End of a Syllable; as, *Bag*, *bring*, *bring-ing*, *ſtring-ed*, *wing-eth*.

3. When two *g's* come together, they are both ſounded hard; as, *Dagger*, *digged*, *Noggin*, *Rigging*; except *exaggerate*, and *ſuggeſt*, where the firſt *g* is ſounded like *d*.

Q. *When is* g *ſounded ſoft?*

A. *G* is uſually ſounded ſoft before *e*, *i*, and *y*, like *je* or *ji*; as, *Gender*, *Ginger*, *Gybe*. Q. *Are*

Q. *Are there not ſome Exceptions to this Rule;*

A. 1. Names from the *Hebrew* have *g* hard; as, *Gethſemane, Hege, Gibeon, Gilboa;* alſo ſome Names and Words lately adopted from the *Greek;* as, *Geryon, Stagirite, androgynous;* and ſome *Engliſh,* Names; as, *Gibſon, Gilbert, Gill, Gilman, Argyle.*

2. *G* is hard before *e* in *Gear, Geeſe, Geld, Gew-gaws, together;* in ſeveral Words ending in *get;* as *get, beget, forget, Target;* and in ſome Words ending in *nger;* as, *Anger, Conger, Finger, linger, longer, monger, ſtronger, younger,* where the *g* is founded double.

3. *G* is hard before *i* in *begin, gibbous, gibberiſh, giddy, Gig, giggle, gild, Gills, Gimlet, Gimp, gird, Girl, give, Gizzard,* with their Compounds and Derivatives. *

Q. *Is* g *ever ſounded like* dg?

A. G ſounds like *dg* in *College, Digit, Flagelet, frigid, Legerdermain, Magic, Pigeon, Roger, rigid.*

Q. *Is the Sound of* g *ever loſt?*

A. G before *m* and *n* in the ſame Syllable is ſilent; as, *Apophthegm,* (Ap"othem) *Seignior, Sovereign, Phlegm, Sign, condign, malign, deign, reign, arraign, impugn, Bagnio, gnaſh, Gnat, gnaw;* and alſo in *Intaglio* and *Seraglio.*

Q. *What have you to obſerve of* gh?

A. 1. The proper original Sound of *gh,* at the End of Words, is out of the Throăt, but to take off that Roughneſs, it is grown cuſtomary to ſound it like *ff;* as, *cough* (coff) *Chough* (Chuff) *laugh, enough;* and ſometimes to neglect it quite; as, *high, nigh, Dough, though.*

2.

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* *Let it be noted once for all, that Compounds and Derivatives are ſuppoſed to follow the Rule of their Primitives except the contrary be remarked.*

2. And for the ſame Reaſon in Words ending in *burgh*, it is ſounded like *ro*; as, *Edinburgh*, *Gottenburgh*, *Hamburgh*,

3. *Gh* loſes its Sound in the Middle of ſome Words; as, *Almighty*, *Daughter*, *Vaughan*, *Delight*, *Fight*, *Right*, &c.

H.

Q. *What is obſervable of* h?

A. 1. *H* is ſeldom ſounded at the End of Words; as, *Goliah*, *Jehovah*, *Meſſiah*; except *t* or *c* goes immediately before it; as, *catch*, *match*, *hath*, *Bath*.

2. *H* is not ſounded at the Beginning of *Heir*, *Herb*, *honeſt*, *Honour*, *Hoſpital*, *Hoſtler*, *Hour*, *humble*, *Humour* *, *Humphry*.

3. *H* is loſt after *r*; as, *Rhine*, *Rheum*, *Rhetorick*, *Rheniſh*, *Rhubarb*.

4. *H* is alſo ſilent in *Anthony*, *Aſthma*, *Iſthmus*, *John*, *Thames*, *Thomas*, *Thyme*.

J.

Q. *What is obſervable of* j?

A. It always begins a Syllable, is put before Vowels only, and has the ſoft Sound of *g*; as, *James*, *Joſeph*, *June*,

K.

Q. *What is obſervable of* k?

A. 1. It is uſed to expreſs the hard Sound of *c* before *e* and *i*; as, *keep*, *kill*.

2.

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* *In* Humour *and its Derivatives the* u *ſounds like* you, *as* you-mour.

2. It is never uſed before any Conſonant at the Beginning of a Word except *n*, and then it is moſtly ſilent; but ſome give it an obſcure Sound like *h*; as, *Knack*, (Hnack) *Knave*, *Knight*.

3. *K* is uſed after *c* at the End of Monoſyllables; as, *Brick*, *Kick*; but not in Words of more Syllables; as, *Muſic*, *Arithmetic*.

L.

Q. *What is obſervable of* l?

A. 1. *L* is not ſounded in *Calf*, *Calves*, *Half*, *Halves*, *Almond*, *Alms* *, *Balm*, *calm*, *Palm*, *Pſalm*, *qualm*, *Folk*, *Chaldron*, *Salmon*, *could*, *ſhould*, *would*; nor in ſome proper Names; as *Alnwick*, *Holborn*, *Lincoln*.

2. *L* is ſounded like *r in Colonel*, (Curnel.)

3. It is doubled at the End of Monoſyllables; as, *all*, *well*, *will*, *toll*, *full*; except when a Diphthong goes before it; as, *Hail*, *Eel*, *Fool*, *Soul*, *Bowl*; yet Words compounded with *all* are written with a ſingle *l*; as, *Almighty*, *almoſt*, *always*.

4. Words above one Syllable end in ſingle *l*, as, *beautiful*, *faithful*; except a few accented on the laſt Syllable; as, *inſtall*, *inſtill*; and even theſe, by many, are now ſpelled with a ſingle *l*.

M.

Q. *What is obſervable of* m?

A. M ſounds like *n* in *Accompt*, *Accomptant*, which are alſo frequently written as they are ſounded; *viz.* *Account*, *Accountant*.

N.

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* *But it is ſounded in its Compounds* Al-mo-ner, Al-mon-ry.

N.

Q. *What is obſervable of* n?

A. N is never heard at the End of Words after *m*; as, *Autumn, Column, condemn, contemn, damn, limn, ſolemn,* &c; but *n* muſt be written, becauſe the Words have moſtly a foreign Derivation.

P.

Q. *What is obſervable of* p?

A. P is very obſcure, if not quite loſt, before *ſ* or *t* at the Beginning of Words; as, *Pſalm, Pſalter, Pſeudo-prophet, Pſyche, Pſychology, Ptiſan, Ptolemy*; and between *m* and *t*; as, *tempt, exempt, empty, Sumpter, Symptom*; and alſo in *Receipt, Corps,* (kore.)

Q. *How is* ph *ſounded?*

A. 1. When *ph* is in one Syllable it ſounds like *f*; as, *Phantom, Elephant, Diphthong, Epitaph,* except *Stephen, Nephew,* where it ſounds like *v.*

2. *Ph* is ſilent in *Phthiſic,* (tizzic) *phthiſical,* (tizzical.)

Q.

Q. *What is obſervable of q.*

A. 1. Q ſounds like *k* and is always followed by *u*, which in that Caſe is ſounded like *w*; as, *quick, quench.*

2. It ends no Engliſh Words without *ue* after it, and then but a few from the *Latin* or *French* wherein the *que* ſounds like *k*; as, *antique, burleſque, groteſque, maſque, oblique, riſque*; and thoſe from the *French* are now frequently ſpelled with the *k*; as, *groteſk, Maſk, Riſk.*

R.

Q. *What is obſervable of* r?

A. 1. *R* is ſilent in *Worceſter* (Wuſter) *Worſted.*

2. By Reaſon of the double Accent it frequently ſounds double; as, *Forage, Pariſh, periſh.*

S.

Q. *How many ſounds has* s?

A. Two;

1. A ſoft hiſſing Sound; as in *this, thus, Tennis*; and this is its proper and natural Sound, and the conſtant Sound of *ſſ.*

2. A hard and more obſcure Sound like *z*; as, *raiſe, Praiſe, Phraſe.*

Q. *When is* s *ſounded hard*;

A. 1. *S* is ſounded hard at the End of all Monoſyllables; as, *Has, his, is, was, Dregs, Bells,* &c. except theſe five *this, thus, us, yes,* and *Gas*; and except it be ſounded immediately after *f, k, p, t,* or *th*; as, *Scoffs, laughs, Locks, Caps, Capes, Hats, hates, Baths.*

2. *S* is hard in Verbs of the third Perſon ſingular, and in Nouns plural, ending in *s*, except as above; as, *he retains, it preſerves, Beavers, Forces,* &c.

3. *S* is hard before *m* in the ſame Syllable; as, *Priſm, Schiſm, Baptiſm,* &c.

4. *S* is generally hard between two Vowels; as, *theſe, thoſe, Roſe, Reaſon, preſerve, Houſes,* except Words derived from the *Greek*; as, *Ecſtaſy, Hypocriſy*; and Words of more Syllables than one ending in *oſe* and *ſive*; as, *ſquamoſe, verboſe, evaſive, perſuaſive.* *S* has alſo its ſoft hiſſing Sound in the Nouns * *cloſe, Greaſe, Houſe, Louſe, Mouſe, Riſe, Uſe,*

* Noun *is a Term comprehending the* Subſtantive *and the* Adjective.

Uſe, *diffuſe*, *Excuſe*, and ſome others, to diſtinguiſh them from the Verbs to *cloſe*, to *greaſe*, to *houſe*, to *louſe*, to *mouſe*, to *riſe*, to *uſe*, to *diffuſe*, to *excuſe*.

Q. *How is* ſt *ſounded?*

A. *St* ſounds like *ſſ* in Words ending in *ſtle* and *ſten*; as, *Caſtle*, *neſtle*, *Thiſtle*; *faſten*, *gliſten*, *liſten*.

Q. *In what Words is* s *not ſounded?*

A. *S* is not ſounded in *Carliſle*, *Liſle*, *Viſcount*, *Iſland*, *Iſle*, *puiſne*, (pu-ny) *Demeſne*, (De-mane) *Aiſle*, (Ile.)

T.

Q. *How is* ti *ſounded before a Vowel?*

A. Like *ſh*; as, *Nation*, *Oblation*.

Q. *Are there not ſome Exceptions?*

A. Yes; there are four.

1. *Ti* keeps its natural Sound at the Beginning of Words; as, *Tiara*: and when *s* or *x* goes immediately before it; as, *beſtial*, *chriſtian*, *Fuſtian* *, *Queſtion*, *Commixtion*; and alſo in *Satiety*, *Frontier*.

2. *Ti* keeps its natural Sound in all derivative Words, where *y* in the original is changed into *i* or *ie*; as, *City*, *Cities*; *Duty*, *Duties*; *empty*, *empties*, *emptieſt*, *emptieth*, *emptied*; *mighty*, *mightier*, *mightieſt*; *Pity*, *pitiable*.

3. *Ti* keeps its natural Sound in *Hebrew* and *Greek* Words; as, *Phaltiel*, *Shephatiah*, *Adramyttium*, *Antioch*.

4. *Ti* ſounds like *ſhe* in Words ending in *tious* and *tiate*; as, *facti-ous*, *vexati-ous*, *negoti-ate*, *ſati-ate*; and in *negoti-able* and ſome ſuch like.

* *See* Sheridan's Proſodial Grammar *on Words ending in* ian.

Note here, that *ce*, *ci*, and *ſi* before a Vowel, generally follow the Rule of *ti*; as, *cetace-ous*, *graci-ous*, *Suſpi-cion*, *Expan-ſion*; and that here too *s* has its hard Sound between two Vowels; as, *Oſier*, *Occaſion*, *Diviſion*.

Q. *How is* th *ſounded?*

A. Th coming together in one Syllable, muſt be conſidered as one Letter, and is generally ſounded as the *Greek Theta*; as, *Thatch*, *Theſis*, *thin*, *Thong*, *Thumb*; but it has a different, and what may perhaps be more juſtly called its *Engliſh* Sound, in *than*, *that*, *the*, *them*, *then*, *thence*, *there*, *this*, *thither*, *tho'*, *thou*, *thus*, and their Derivatives, and generally before a Vowel in the middle of Words.

Q. *Is the Sound of* t *ever loſt?*

A. T is ſilent in *Chriſtmas*, *Hautboy*, *Mortgage*, *often*, *ſoften*.

V.

Q. *What have you to obſerve about* v?

A. 1. *V* goes before any of the Vowels, but never before another Conſonant without *e* ſilent, expreſſed or underſtood, betwixt them; as, *vaſt*, *vend*, *vice*, *voice*, *vulgar*, *Levy*, *Sovereign*, *have*, *love*, *lov'd*, and never ends a Syllable.

2. It follows *l* or *r* in the ſame Syllable; as, *Salves*, *ſerves*.

W.

Q. *When is* w *not ſounded?*

A. 1. *W* is not ſounded in *Anſwer*, *Sword*, *whole*.

2. *W* is never ſounded before *r* in the ſame Syllable; as, *wrap*, *wretch*, *wring*, *wrong*, *awry*, *bewray*, &c.

Q. *What*

Q. *What have you to obſerve further of* w?

A. W before the Vowels, and the Conſonant *r*, is a Conſonant; as, *Want, went, Winter, Wrath, write*; but after *a, e, o*, it is generally a Vowel, and ſubſtituted for *u* in making Part of a Diphthong; as, *Law, few, now, Jewel, Vowel.*

Q. *How is* wh *ſounded?*

A. Wh is never met with but in Words purely *Engliſh*; and then the *h* is ſounded rather before the *w* than after it; as, *Wheel,* (Hweel) *whine.*

X.

Q. *What do you obſerve of* x?

A. 1. *X* is a double Conſonant; never begins a Syllable, but in foreign proper Names; and has no Sound of its own.

2. *X* at the Beginning of Words ſounds like *z*; as, *Xanthus, Xenophon.*

3. In Words beginning with *ex*, when the next Syllable is accented and begins with a Vowel, *x* is ſounded like *gz*; as, *exert, exiſt* (eg-zert, eg-ziſt.)

4. *X* in other Situations generally ſounds like *cs* or *ks*; as, *Ex-cuſe, Xerxes, Wax.*

Z.

Q. *What do you obſerve of the Letter* z?

A. 1. *Z* is a double Conſonant compounded of *ds* and ſounds like *ſ* hard; as, *Zany, Zeal, Zink, Zone, freeze, froze.* *

2. *Z* goes before or after any of the Vowels, but never immediately before or after any of the Conſonants in the ſame Syllable.

* *Tho' this Part of the Grammar retains its old Title of* Orthography, or true Spelling, *the Editor has attended more to* Orthoepy, or true Sounding.

CHAP. V.

Of SPELLING, *or the* DIVISION *of* WORDS *into* SYLLABLES.

Q. WHAT *is* Spelling?

A. Spelling is an uſeful Art, which ſhews

1. How to divide Words into convenient Parts, or Syllables, and

2. How to make up the ſame Words again; as in ſpelling the Word *mercifully*, we ſay *m-e-r—mer—c-i—ci—merci—f-u-l—ful—merciful—l-y—le—mercifully*. So that the Word is firſt divided into its Parts, and then ſet together again.

Q. *What is a* Syllable?

A. A *Syllable* is a complete Sound uttered in one Breath, and may conſiſt of one or more Vowels, joined with one or more Conſonants; as, *o-be-di-ent*, *Bond-age*, *Beau-ty*; but without a Vowel no Syllable can be formed; becauſe *bdm*, *rpm*, or any other Conſonants cannot be pronounced.

Q. *How many Letters may be in a Syllable?*

A. Eight; as, *Strength*, *Straight*.

Q. *How many Syllables may be in a Word?*

A. No *Engliſh* Word has above ſeven or eight, few ſo many; as, *Co-eſ-ſen-ti-a-li-ty*, *In-com-pre-hen-ſi-bi-li-ty*.

Q. *Is the true Diviſion of Words into Syllables neceſſary in learning true Pronunciation?* *

A. Yes; for Reading being nothing but a rapid or

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* *Some pretend to deride all Rules for the Diviſion of Words into Syllables, and tell you that Words ſhoud be divided as they are ſounded, without conſidering that Learners do not know how Words are to be ſounded, and that they are taught how to ſpell and divide in Order to diſcover their Sound.*

or quick Spelling, whoever ſpells or divides Words improperly, muſt conſequently read and ſpeak ſo: as ſuppoſe a Boy in reading the Words *Dan-cer*, *Mu-ſi-cian*, *She-pherd*, ſhou'd ſay *Danc-er*, *Mu-ſic-ian*, *She-pherd*, it wou'd be eaſily perceived that he had pronounced thoſe Words improperly, becauſe he had divided them wrong.

Q. *How then muſt we learn to divide* Engliſh *Words rightly into Syllables?*

A. By obſerving the five following Rules with their Exceptions, as follow.

General RULES *for dividing* WORDS *into* SYLLABLES.

RULE I.

IF two Vowels come together not making a Diphthong they muſt be divided; as, *Li-ar*, *Li-on*, *Ru-in*.

Exc. But the Endings *cial*, *tial*, *cian*, *ſion*, and *tion* muſt not be parted in Spelling, except *ſ* or *x* go before *ti*.

RULE II.

A Conſonant between two Vowels muſt go to the latter; as, *Ba-con*, *Ca-pon*, *de-cent*: except *x*, which is always joined with the former; as, *Ox-en*, *Example*.

RULE III.

Two Conſonants between two Vowels muſt be parted; as, *Bar-ley*, *Gar-den*, *Hem-lock*, *Hen-ry*, *Muſ-tard*; except they be proper to begin a Syllable, and

and then they go to the latter Vowel; as, *A-pron*, *be-twixt*, *Fa-bric*; and if the latter Conſonant be *x*, they muſt both go to the former Vowel; as, *anx-i-ous*.

The double Conſonants proper to begin a Syllable in the Middle of a Word are eighteen; viz. *bl*, *br*, *cl*, *cr*, *dl*, *dr*, *fl*, *fr*, *gl*, *gr*, *kl*, *pl*, *pr*, *ſl*, *ſw*, *tl*, *tr*, and *tw*.

When *ch*, *ph*, *ſh*, *th*, and *wh* come together, except in the middle of ſome Compound Words, they are to be conſidered as one Letter, and diſpoſed of as the former Conſonant wou'd be without the *h*.

RULE IV.

When three or more Conſonants come between two Vowels, as many of the laſt of them, as are proper to begin a Syllable, muſt go to the latter Vowel, and the reſt to the former; as, *An-ſwer*, *ap-ply*, *Junc-ture*, *Au-ſtria*, *mon-ſtrous*. *

RULE V.

All the original and primitive Words muſt keep their own Letters and Syllables diſtinct from their additional Parts, viz. the Prepoſitions ‡ and Terminations

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* *The only treble Conſonant that ſeems proper to begin a Syllable in the middle of a Word, except in* Greek *and* Latin *Compounds, is* ſtr; *and even this is frequently better divided; as,* Miſ-treſs, illuſ-trious.

‡ *The mere Engliſh Scholar muſt be cautioned to pay particular Attention to the Prepoſitions in compound Words, as ſhewn in the Chapter reſpecting Prepoſitions uſed in Compoſition; for the ſimple primitive Word, from which many Greek and Latin Compounds are derived, is frequently not adopted into the Engliſh*

minations muſt be ſpelled ſeparately by themſelves; as, *en-able*, *un-equal*, *Bond-age*, *zēal-ous*, * *de-ſcent*, *diſ-pell*, *re-ſpect*, *in-ſtant*, *con-ſcious*.

Exc. 1. Such original Words, as take only *y* after them for their Termination, are divided by the common Rule, that is, have as many of the foregoing Conſonants joined to *y* as can begin a Syllable; as, *craf-ty*, *wor-thy*; for *y* ends no Word in a Syllable by itſelf, except it follow *u*, *w*, or *x*; as, *glu-y*, *dew-y*, *Dox-y*.

Exc. 2. Such as end in *e*, and loſe it before the Termination, are to be divided by the common Rules; as, *cringe*, *crin-ges*, *dance*, *dan-ced*, *forſake*, *forſa-ken*, *lodge*, *lod-ged*, *produce*, *produ-ces*, *write*, *wri-teſt*.

CHAP. IV.

Of STOPS *and* MARKS.

THE Stops are uſed to ſhew what Diſtance of Time muſt be obſerved in Reading: They are ſo abſolutely neceſſary to the underſtanding of what we read and write, that, without a ſtrict Attention to them, all Writings would be confuſed, and liable to many Miſconſtructions. The

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gliſh Language, and conſequently not known to them; as, Anarchy, Syn-agogue, ad-umbrate, de-ſpiſe, diſ-pute, Oblation, re-ſpect, re-ſtringent.

* *This Word has uſually been pronounced* zel-lus; *but the Editor has recommended the Pronunciation as marked here, according to its Derivation and Spelling, ſince he heard a* certain great Perſonage *pronounce it ſo, Aug.* 20. 1784. *For as this is the* juſt, *ſo there is little Doubt, but it is, or will be ſhortly, the* faſhionable *and* general *Pronunciation.*

The Stops, conſidered as Intervals in Reading, are ſix; namely; a Comma, Semicolon, Colon, Period, Interrogation, and Admiration. A Comma ſtops the Reader's Voice while one may deliberately count the Number 1; the Semicolon, 1, 2; the Colon, 1, 2, 3; the Period, Admiration or Exclamation, and Interrogation, 1, 2, 3, 4.

The CHARACTERS *of* STOPS *are, viz.*

1. A Comma, is placed at the Foot of a Word, and marked thus (,)
2. A Semicolon, a point over a Comma (;)
3. A Colon, two Points (:)
4. A Period, a ſingle Point at the Foot of a Word (.)
5. A Note of Interrogation, or aſking a Queſtion (?)
6. A Note of Exclamation, or Admiration (!)

The MARKS, &c. *are theſe that follow.*

1. Accent (')
2. Apoſtrophe (')
3. Aſteriſm (*)
4. Breve (˘)
5. Caret (ʌ)
6. Circumflex (^)
7. Diæreſis (¨)
8. Hyphen (-)
9. Index (☞)
10. Obeliſk (†)
11. Paragraph (¶)
12. Crotchet []
13. Parentheſis ()
14. Quotation (“)
15. The End of a Quotation (”)
16. Section (§)
17. Ellipſis (—)
18. Brace (⏞)

* STOPS *exemplified and explained.*

A Comma (,) may be uſed in ſeveral Situations; 1. After every diſtinct Word of Numbers; as, *one, two, three, ſix, ten, twenty,* &c.

—After every diſtinct Figure of Numbers; as, 1, 2, 3, 6, 10, 20, &c.

—After every Quality belonging to the ſame Name, except the laſt; as, *a diſcreet, ſenſible, generous, honeſt Man.*

—After bare Names of Perſons, &c. called upon, or ſpoken to; as, *Remember not, O Lord, our Offences;* or Things diſtinctly mentioned; as, *Aſh, Elm, Oak,* &c. *Sheep, Oxen, Horſes,* &c. *James, Robert, William, Honour, Power,* &c.

—After every the leaſt diſtinct Clauſe of a Sentence, which is Part of a more perfect one; as, *Nature clothes the Beaſts with Hair, the Birds with Feathers, and the Fiſhes with Scales.*

—An Interjection alone muſt be pointed from the other Part of the Sentence; as, *Pſhaw! trouble us not with Trifles.*

—Before the Conjunction *and,* when it connects the Parts of a Sentence; as, *Life is precarious,* and *Death is certain;* but not when it couples only Words; as, *the Critic and the Pedant are too often united.*

2. A

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* *Several Grammarians defer the treating of Stops and Marks till after Syntax, not conſidering them abſolutely neceſſary to be known till the Scholars be fit to apply them to their proper Purpoſes in Writing: Whilſt others advance, that a more early Knowledge of ſuch of them as are Intervals in Reading, &c. is found to be the moſt expeditious Method in forwarding a Learner, by giving him the Senſe of what he reads (which without ſuch Knowledge of them, might be confuſed and unintelligible;) it is therefore thought proper to give them a Place here.*

2. A Semicolon (;) is made uſe of when Half of the Sentence is left behind, and to diſtinguiſh Contrarieties; as, *are you humble, teachable, and adviſeable*; or, *ſtubborn, ſelf-willed, and high-minded?*

—When ſeveral Names, with their different Qualities, have equal Relation to the ſame Verb; as, *He was a Man of a regular Conduct; of a ſweet, facetious, forgiving Temper; of a charitable, humane Diſpoſition*, &c.

3. A Colon (:) is made Uſe of to diſtinguiſh a perfect Sentence, which has a full Meaning of its own; but yet leaves the Mind in Suſpence and Expectation to know what follows; as, *An envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the moſt admired Poet that ever wrote eſcape him.*

A Colon is generally uſed before a comparative Conjunction in a Similitude; for Example, *As an ill Air may endanger a good Conſtitution: So may a Place of ill Example endanger a good Man.*

—When the latter Clauſe is connected by a Relative referring to ſome Name in the former; as, *It is no Diminution to a Man to have been in the Wrong: Perfection is not his Attribute.*

4. The Period or full Stop (.) is uſed at the Concluſion of a Sentence, and ſhews that the Senſe is completed and ended; as, *Fear God.—Honour the King.*

5. A Note of Interrogation (?) is put after a Queſtion aſked; as, *What ſhall I do? When ſhall we come?*

6. A Note of Exclamation or Admiration (!) is uſed when ſomething is admired and exclaimed againſt; as, *Oh the Idleneſs! Oh the Perverſeneſs of the Boy!*

Marks, &c. *explained.*

1. An Acccent (') being placed over a Vowel, denotes that the Tone or Streſs of the Voice in pronouncing, is upon that Syllable; as in *Bàptiſm.*

2. Apoſtrophe (') at the Head of Letters denotes ſome Letter or Letters left out for the quicker Pronunciation; as, *I'll* for *I will*; *lov'd* for *loved*; *would'ſt*, for *wouldeſt*; *ſha'nt*, for *ſhall not*; *ne'er*, for *never.*

3. Aſteriſm (*) guides to ſome Remark in the Margin, or ſet at the Foot of the Page. Several of them ſet together ſignify that there is ſomething wanting, defective, or immodeſt in the Paſſage of the Author; thus ****

4. Breve (˘) is a Curve or crooked Mark over a Vowel, and denotes that the Syllable is ſounded quick or ſhort; as, *Hăt*, *Băt.*

5. Caret (∧) denotes a Letter, Syllable, or Word to be left out of a Sentence, by Miſtake in Writing or Printing; and this Mark (∧) is put under the Interlineation, in the exact Place where it is to come in; as,

are

Juſtice and Temperance ∧ excellent Virtues.

6. Circumflex (^) is ſhaped ſomething like the Caret; when uſed, it is placed over a Vowel in a Word, to denote a long Syllable; as, *Euphrâtes.*

7. Diæreſis (¨) or Dialyſis, is denoted by two full Points at the Top of the latter of two Vowels, to diſſolve the Diphthong and to divide it into two Syllables; as, *Capernaüm.*

8. Hyphen (-) is a ſtraight Mark acroſs, which being ſet at the End of a Line, denotes, that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

Whenever a Word is thus parted at the End of a Line,

Line, the Syllables muſt be carefully ſeparated by the Rules for dividing.

It is uſed alſo to join or compound two Words into one; as, *Ale-houſe, Inn-keeper,* &c.

In this Caſe, the latter muſt never begin with a Capital, except Names of Countries, Towns, or Offices; as, *South-Britain, North-Britain, Weſt-Auckland, Attorney-General,* &c.

If placed over a Vowel, it denotes it long; as, *hāte*; and in Writing it is called a *Daſh*, and ſignifies the Omiſſion of *m* or *n*; as, *Nothing is more cōmendable thā fair Writing.*

9. Index (☞) or the Fore-Finger pointing, ſignifies that Paſſage againſt which it is placed to be very remarkable.

10. Obeliſk (†) is uſed as well as the Aſteriſm (*) to direct to ſome Note or Remark in the Margin, or at the Foot of the Page: and this is alſo done by parallel Lines, as (‖); ſometimes by a double Obeliſk, (‡); and, at other Times, by Letters or Figures included within a Parentheſis, thus (*a*) or thus (1).

11. Paragraph (¶) is uſed chiefly in the Bible, and denotes the Beginning of a new Subject or Matter.

12. Parentheſis () is uſed when, after a Sentence is begun, another Sentence or Part of a Sentence is put in before the firſt be finiſhed, which ſerves to explain and enlarge the Senſe; as, *If you take Pleaſure in lying, Truth will (in a Series of Time) become a Pain to you.*

13. Crotchets or Brackets [] incloſe ſhort Sentences that have no Connection with the Subject treated of, but ſerve for References to Paſſages of the ſame Book, Author, or Dates; as, [*See p.* 90, *Vol.* I. *of this Book*] [*See——on this Subject*] [*This is very elegantly deſcribed by——*]

14. Quotation, (") or double Comma turned, is put

put at the Beginning of ſuch Words or Lines as are cited out of other Authors.

15. End of the Quotation, (") or Double Apoſtrophe, is put after the laſt Words or Lines, to ſhew that the Paſſage cited is finiſhed.

16. Section, (§) or Diviſion, is uſed in ſubdividing a Chapter into leſs Heads or Parts. It is alſo uſed to direct to ſome Note in the Margin, or at the Foot of the Page.

17. Ellipſis, (—) or Omiſſion, is when a Part of a Word is left out; as, *K—g G—ge* for *King George*, or when a Word is omitted.

18. A Brace (⏞) is uſed to join ſeveral Words or Sentences together, particularly in Poetry; as,

While thee, O Virtue, bright celeſtial Gueſt,
Whoe'er purſues, ſecures eternal Reſt,
And cannot be unhappy, tho' oppreſt,

*** By bad Pointing, an Author's Meaning is not only ſubverted, but often made nonſenſical. Thus, it is ſaid in the 11th. Edition of *Drelincourt's Conſolations againſt the Fear of Death*, p. 310. *This Part ſhall not be taken from us; this bright Beam of future Glory ſhall never be put out but in the Life to come. we ſhall poſſeſs as much of the Kingdom as we are able, and ſhall be cloathed with all the Light and Splendour of the heavenly Glory.* Any Perſon may ſee the Error in this Sentence; which would have been prevented by putting a Colon after the Words *put out*, and omitting the Period after *come*.

A Biſhop of Eſcello ordered an Inſcription to be put over his Gate, *viz. Porta patens eſto, nulli claudaris honeſto.* By the Painter's putting a Comma after *nulli* inſtead of *eſto*, it reads, *Gate be thou open to nobody, but be ſhut to an honeſt Man*; inſtead of, *Gate be thou open, and not ſhut to an honeſt Man.* For which he loſt his Biſhopric.

OF

PROSODY:

OR,

DUE PRONUNCIATION.

PART II.

CHAPTER I.

Q. WHAT *is* Proſody?

A. Proſody * is that part of Grammar, which ſhews how to mark and pronounce Syllables in Words, according to their true Accent and Quantity.

Q. *What do you mean by* Accent?

A. Accent originally ſignified chanting to ſome muſical Inſtrument; but, in Grammar, it is uſed to ſignify due Pronunciation, by laying a certain Streſs of the Voice upon ſome particular Syllable in a Word, or Letter in a Syllable; as, *Lad*, *lade*; in the former the Accent is on the Conſonant *d*, in the latter on the Vowel *a*.

Q. *How do you know what Letter in a Syllable is to be accented?*

A. When

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* Proſody *is a Word derived from the Greek, the Latin of which is* Accentus, *from whence our Engliſh Word* Accent.

A. When a Syllable contains a Diphthong, or a Vowel ſounded long according to the Rules in Orthography, the Accent is on the Diphthong or Vowel; in the other Caſes, it is uſually on the Conſonant.

Q. *What do you mean by* Quantity?

A. I mean the Quantity of Time to be taken in pronouncing a Syllable, whether it be long or ſhort. A long Syllable requires twice the Quantity that a ſhort one does, and is marked thus -; a ſhort one is marked thus ˘; as, *Aū-thŏr.*

A long Syllable and a long Vowel are conſidered as Words of the ſame Meaning.

Q. *What Rule have you for finding or placing the Accent upon the proper Syllable in any Word; and firſt, in Words of two Syllables.*

A. In Words of two Syllables purely *Engliſh* and uncompounded, the Accent is on the firſt Syllable, either by the Help of the Double Accent, or without it; as, *áf-ter, Chap"el, dé-cent, Mā-ſon, U"n-cle,*

In compound Words the Accent is uſually on the primitive Part; as, *ſín-ful, gód-ly, ab-ſólve, un-dóne;* ſome Words from the *Latin*, compounded with a Prepoſition, have the Accent on the firſt Syllable; as, *ín-jure, ín-ſtant, pér-jure.*

When a Diſſyllable Verb and Subſtantive are ſpelled with the ſame Letters, the Subſtantive has frequently the Accent on the former Syllable, and the Verb on the latter, as

SUBSTANTIVES	VERBS
A' or *An A'ccent*	*to acce'nt*
Concert	*concert*
Deſert	*deſert*
Object	*object*
Preſent	*preſent*
Rebel	*rebel*

Torment

Torment	*torment*
Unit	*unite.* *

Q. *How are Words of three Syllables accented?*

A. Moſt uſually on the firſt Syllable; but Words of three Syllables, being moſtly Derivatives, either in our own or ſome other Language, are generally accented as the Words from which they are derived; as, *I'n-ju-ry, En-lárge-ment, diſ-a-grée.*

Q. *How are Words of four or more Syllables accented?*

A. Moſt uſually on the laſt Syllable but two; as, *con-vé-ni-ent, Op-por-tú-ni-ty.*

But in Words whether of three or more Syllables ending in *ic, ſive, cial, tial, cian, tian, ſion,* and *tion* the Accent is on the laſt Syllable but one; as, *an-gel"ic, re-púl-ſive, ar-ti-fi"cial, cre-de'n-tial, Mu-ſic"ian, E-g'yp-tian, Oc-cá-ſion, Sal-vá-tion.*

Words ending in *eer,* and *ier* ſounded like *eer,* have the Accent on the laſt Syllable; as, *Vo-lun-teér, Cava-liér.* And here it may be noted, that when a Word has a Diphthong in it, or a *French i* ſounded like our *ee,* the Accent is uſually on that Syllable, which has the Diphthong or *i* in it; as, *a-boúnd, a-váil, be-ſiége, Leger-de-máin, Ma-ga-zíne, Re-ci-ta-tíve.*

Moſt Polyſyllables ending in *ble, cy, ny,* and *ry,* have the Accent on the laſt Syllable but three; as, *an."i-ca-ble, in-di'ſ-pu-ta-ble, Co'n-tu-ma-cy, mat"ri-mo-ny, mil"i-ta-ry.* §

But

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* *See more of theſe in the Table of Words having different Sounds, tho' ſpelled with the ſame Letters.*

§ *When a Word has the double Accent, the Syllable, in which the former of the ſuppoſed Conſonants is ſounded, is reckoned the accented Syllable.*

But to the above Rules there are ſo many Exceptions, that if it were poſſible to note them all, they wou'd be too numerous to be uſeful, or proper for ſuch a ſhort Treatiſe as this; the Reader therefore, who aims at Accuracy, after theſe general Outlines, muſt be left to acquire the proper Pronunciation, and accenting of many Words from the Cuſtom of the beſt and moſt polite Speakers, and from Dictionaries of eſtabliſhed Credit: to thoſe he is referred and recommended. The firſt five of the following Tables are therefore very much abridged, being drawn up principally with a View of exemplifying the Rules of Spelling; and the laſt, for exemplifying the Rules of Orthography.

TABLE I.

DISSYLLABLES *accented on the firſt Syllable.*

AB-bot	Cab-bage	dark-ly	fri-ar
ab-ject	ca-ges	dol-phin	Gal-lant
a-gue	can-dle	dra-per	glad-neſs
am-buſh	ca-pon	dri-er	glo-ry
an-ſwer	care-ful	dwin-dle	Ham-let
aſ-per	car-nal	E-dict	han-dle
Bad-neſs	car-ry	em-pire	hap-py
ban-ter	ce-dar	end-leſs	har-lot
baſ-ket	cham-ber	ev"er	ha-ted
bon-dage	chap"el	Fa-bric	high-neſs
bor-der	cler-gy	far-thing	hun-dred
bos"om	cli-ent	fa-ther	I-dol
bri-er	cred"it	fic-kle	im-pulſe
bright-neſs	cru-el	flu-ent	in-ſtant
brimſtone	Dag-ger	for-ward	i-ron

Judge-

Judge-ment
junc-ture
King-dom
Lad-der
la-den
land-lord
lan-tern
large-neſs
li-on
Man-ner
maſ-ter
mer-chant
mind-ful
mor-ning
mo-"ther
Na-tive
ne-phew
no-ble
no-"thing
nov"ice
nui-ſance
Of-fice
off-ſpring
ox-en
Pale-neſs
pa-rents
par-ley
pave-ment
pro-phet
prof-per
Qua-drant
quick-ly
qui-et
Rac-ket
raſh-ly
ri-ot
rob-ber
ru-in
Sab-bath
ſcrip-ture
ſe-cret
ſhep-herd
ſin-gle
ſiſ-ter
Ta-ble
thank-ful
ti-tle
tur-nip
Un-cle
up-right
Val-ley
vi-ol
voi-ces
War-rant
Year-ly
yon-der
Zeal-ous

TABLE II.

DISSYLLABLES *accented on the latter Syllable.*

A-baſe
ab-ſurd
af-flict
a-lone
Bap-tize
blaſ-pheme
Com-mit
con-clude
con-firm
De-baſe
de-ſpiſe
diſ-pute
diſ-ſolve
E-cliſe
en-grave
e-vent
ex-alt
ex-pence
ex-treme
Fo-ment
for-bid
fore-warn
Gen-teel
Him-ſelf
Im-menſe
im-plore
La-ment
Ma-chine
Ob-ſerve
ob-ſtruct
op-preſs
Per-form
pre-fer
Re-flect
re-fuſe
re-ſtore
Sin-cere
ſub-ſcribe
ſu-preme
ſur-prize
Tranſ-form
tranſ-greſs
Un-done
u-nite
un-wiſe
u-ſurp

TABLE III.

TRISYLLABLES *accented on the firſt Syllable.*

AB-di-cate	I-dle-neſs	Rarity
af-fa-ble	in-fa-my	ravenous
ap-pe-tite	in-ſo-lence	rectify
Cal"en-dar	in-tri-cate	Sacrament
char"ac-ter	Kinſ-wo-man	ſenſual
com-pli-ment	Leg"i-ble	ſenſible
De-cen-cy	lon-gi-tude	ſerious
En-ter-prize	Man"age-ment	ſpec"ify
en-vi-ous	mar-vel-ous	ſtudious
ev"e-ry	miſ-chie-vous	ſuffocate
ex-cel-lent	Narrative	ſympathize
ex-e-cute	negligence	Tenderneſs
Fam"i-ly	Odious	teſtament
for-ti-fy	ornament	turbulent
Gal-le-ry	orthodox	Van"ity
gar-den-er	Palliate	variance
gen-tle-man	par"adiſe	vindicate
Ho-li-neſs	previous	Warranted
hor-ri-ble	proſperous	wickedneſs

TABLE IV.

TRISYLLABLES *accented on the middle Syllables.*

ABandon	corrupted	external
abatement	Decanter	Fantaſtic
acad"emy	decrep"id	Idea
acceptance	diſſemble	informer
acknowledge	Enlargement	interpret
Cathedral	exactor	inteſtate

Malignant

Malignant
mechan"ic
Obeiſance
offenſive
Preſumptive
prohib"it
Relinquiſh
remember
reſemble
Seducer
ſpectator
Teſtator
tobacco
Uncertain
unfruitful
unlearned

Do. on the laſt Syllable.

Acquieſce
ambuſcade
apprehend
Comprehend
condeſcend
Mag"azine
Overcharge
Recompoſe
reinforce
rep"artee
Sev"enteen
ſuperfine
Violin
Diſagree
diſbelief
Immature
intercede

TABLE V.

WORDS *of* FOUR SYLLABLES *accented on the firſt Syllable.*

AMiable
arbitrary
Benefiting
Comfortable
conquerable
cowardlineſs
Dil"igently
Ev"idently
excellency
Gentlewoman
gov"ernable
Hoſpitable
Inventory
Momentary
Nec"eſſary
Peaceableneſs
perſonable
Sanctuary
ſociable
ſtat"uary

Do. on the ſecond Syllable.

Abbreviate
advertiſement
amphibious
Barbarian
Captiv"ity
Decennial
deliv"erance
Egregious
Famil"iar
Grammarian
Illit"erate
intelligence
Litigious
Notorious
Obliv"ion
Omnis"cient
Reluctancy
Sobriety
Uncertainty

Do. on the third Syllable.

Accidental
agriculture
Circulation
condeſcenſion

condeſcenſion	intercepted	*Do. on the laſt Syllable.*
correſpondent	Lamentation	Animadvert
Demonſtration	Manufacture	Legerdemain
detrimental	miſdemeanor	Miſapprehend
diſcontented	Obligation	miſrepreſent
diſpenſation	ornamental	miſunderſtand
Everlaſting	Reſurrection	Nevertheleſs
Howſoever	Superſcription	Superabound
Independent	Univerſal	ſuperintend
inoffenſive		

TABLE VI.

ORTHOGRAPHY EXEMPLIFIED; *or Words conſiſting of ſuch Letters, as vary in their Uſes and Sounds, according to their different Poſitions.*

Acceſſion	analogy	audacious
agility	anatomiſe	Baggage
agonies	angelic	bagnio
almighty	angle	baſtion
ambition	architecture	beatific
amphitheatre	artificial	buſtle

Caprice

The Scholar ſhou'd be put firſt to dividing the Words of this Table by the Rules of ſpelling; and then to proving and accounting for the Sound of every Letter by the Rules of Orthography. As for Inſtance, in the Word Ac-ceſ-ſion; A *ſounds ſhort, becauſe the Syllable ends with a Conſonant,* page 5th; c *ſounds hard, becauſe it ends a Syllable,* p. 19; c *ſounds ſoft before* e, i, *and* y, p. 19; e *ſounds ſhort, becauſe the Syllable ends with a Conſonant,* p. 5; s *keeps its natural Sound;* ſi *ſound like* ſh *before a Vowel,* p. 28; o *ſounds ſhort, becauſe the Syllable ends with a Conſonant;* n *keeps its natural Sound.*

Caprice	guidance	procraſtinate
cautious	Harangue	produced
chriſtian	hexagon	Receptacle
conditional	hypocriſy	repugnancy
Debtor	Jocoſely	rhetorician
decalogue	ingratiate	rheumatiſm
depreciate	intrigue	Sagacity
diagonal	Locution	ſatyrical
diſcretion	logician	ſcientific
Eaſtern	luſtre	ſchiſmatic
ecſtaſy	Machine	ſimplicity
egregious	magnificent	ſophiſtry
elephant	mechanical	ſtratagem
emergency	mythology	ſubjection
energy	Negligence	Theatre
epitome	Obliged	tobacconiſt
exaggerate	oblique	tyrannical
expatiate	obnoxious	Vacuity
Facetious	Pathetical	variegation
fragrancy	* participate	vivacity
Gigantic	philoſophy	Unamiable
grimace	polygamy	unanimity
groteſque		

Par-tic"i-pate: P *keeps its natural Sound;* a *ſounds long and hard before* r *and another Conſonant,* p. 6; r *keeps its natural Sound;* i *ſounds ſhort becauſe of the double Accent,* p. 5; c *ſounds ſoft before* e, i, *and* y, p. 19: i *ſounds like* e, *at the End of unaccented Syllables,* p. 9: p *keeps its natural Sound:* a *ſounds long, becauſe the Syllable ends with a Vowel;* t *keeps its natural Sound;* e *final ſerves only to lengthen the former Vowel,* page 7.

OF

OF
ETYMOLOGY:
OR, THE
KINDS OF WORDS, *&c.*

PART III.

CHAPTER I.

Q. WHAT *is* Etymology?

A. Etymology is that Part of Grammar, which treats of the ſeveral Kinds of Words, or Parts of Speech, as they are uſually called, their Derivations, Endings, Change, and Likeneſs to one another.

Q. *How many Parts of Speech have we in the Engliſh Language?*

A. Ten, *viz.* Article, Subſtantive, Adjective, Pronoun, Verb, Participle, Adverb, Conjunction, Prepoſition, Interjection.

CHAP. II.

Of ARTICLES.

Q. WHAT *is an* Article?

A. An *Article* is a Part of Speech ſet before

Subſtantives, to ſhew how far their Signification extends; and partakes much of the Nature of an Adjective.

Q. *How many Articles have we?*

A. Two; the *Indefinite* Article *a*, which becomes *an*, when the next Word begins with a Vowel or *h* ſilent; and the *Definite* Article *the*.

Q. *When do we uſe the* Indefinite *Article* a *or* an?

A. When we ſpeak generally, i. e. of one of a Kind, but not any one in particular; as, *a Man*, *a Horſe*, i. e. any common Man, any Horſe. *

Q. *When do we uſe the* Definite *Article* the?

A. When we ſpeak of ſome particular Perſon or Thing, which has been, or is to be, particularly mentioned; as, *The Horſe which you bought.*

CHAP. III.

Of SUBSTANTIVES.

Q. WHAT *is a* Subſtantive?

A. A *Subſtantive* ‡ is a Word, which expreſſes the Name of whatever we ſpeak of, whether it be Perſon, Place, or Thing; as, *George*, *London*, *Juſtice*, *Books*, *Men*, &c.

Q. *How*

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* A *or* an *ſometimes ſignify one; as*, all to a Man; all to an Ell.

‡ *This Part of Speech is by ſome called a* Noun, *by others a* Name, *by others a* Noun Subſtantive. *It is to be lamented, that ſuch a Variety of Terms for the ſame Thing has been, in this and other Caſes, introduced into the Engliſh Grammar. The Term* Subſtantive *is adopted in Deference to* Lowth's Grammar *and* Entick's Spelling Dictionary, *now ſo common in Schools.*

Q. *How many Sorts of Subſtantives are there?*

A. Two: Common and Proper.

Q. *What is a Subſtantive* Common?

A. A Subſtantive *Common* is ſuch a Word, as expreſſes a whole Kind, i. e. a Term or Title, which is common to many Individuals of that Kind; as, *a Man, a City, a King, a Kingdom.*

Q. *What is a Subſtantive* Proper?

A. A Subſtantive *Proper* is the Name of ſome Individual of a Kind; as, *George, Thomas, London, Cheſter, England, France.*

Q. *On how many Accounts do Subſtantives change their Endings?*

A. Three; *viz.* Number, Caſe, and Gender.

Of NUMBERS.

Q. *How many* Numbers *have we?*

A. Two; Singular and Plural.

Q. *When ſhou'd we uſe the* Singular *Number?*

A, When we ſpeak of one Perſon or Thing; as, *a Boy, a Book.*

Q. *When ſhou'd we uſe the* Plural *Number?*

A. When we ſpeak of more than one; as, *Boys, Books.*

Q. *How is the* Plural *Number formed?*

A. The *Plural* Number is regularly and commonly formed by adding *s* to the ſingular; as, *Dog, Dogs, Hand, Hands.*

Q. *What Exceptions are there to this general Rule?*

A. 1. When the ſingular Number ends in *ch, ſh, ſ, x,* or *z,* the Plural is formed by adding *es* to the Singular; as, *Church, Churches, Fiſh, Fiſhes, Miſs, Miſſes, Box, Boxes, Buzz, Buzzes, Executrix, Executrixes.*

2. When the Singular ends in *y* with a Conſo-

nant before it, the Plural is formed by changing *y* into *ies*; as, *Body, Bodies, Mercy, Mercies.*

3. When the Singular ends in *f* or *fe*, the Plural is formed by changing the *f* or *fe* into *ves*; as, *Calf, Calves; Loaf, Loaves; Life, Lives; Wife, Wives;* except *Dwarf, Grief, Hoof, Proof, Roof, Strife, Wharf, Handkerchief, Miſchief, Relief,* and Words ending in *ff*, which follow the general Rule, i. e. form their Plurals by the Addition of *s*; as, *Dwarfs, Griefs, Muffs, Ruffs,* &c.

4. Words purely *Hebrew, Greek, Latin, French,* &c. generally form their Plurals, as in their original Languages; as, *Cherub, Cherubim,; Phœnomenon, Phœnomena; Erratum, Errata; Radius, Radii; Beau, Beaux; Monſieur, Meſſieurs,* &c.

5. Some Words are the ſame in both Numbers; as, *Sheep, Swine, Deer, Grouſe.*

6. Some form their Plurals very irregularly; as, *Man, Men; Woman, Women; Child, Children; Brother, Brethren* * or *Brothers; Ox, Oxen; Foot, Feet; Tooth, Teeth; Die, Dice* ‡ or *Dies; Gooſe, Geeſe; Louſe, Lice: Mouſe, Mice; Penny, Pence.*

Q. *Have all Subſtantives both a ſingular and plural Number?*

A. No; ſome have no Singular and others no Plural.

Q. *What Subſtantives want the Singular Number?*

A. Alms, Alps, Annals, Arms, Aſhes, Bellows, Bowels, Breeches, Dregs, Entrails, Exequies, Goods, Ides, Lungs, News, Sciſſars, Shears, Snuffers, Thanks, Tongs, Wages, &c.

Q. *What*

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* Brother *makes* Brothers, *ſpeaking of natural Relations, and* Brethren *when we ſpeak metaphorically; as,* Men and Brethren.

‡ Die *makes* Dice *for Gameſters, and* Dies *for Coiners.*

Q. *What Words want the plural Number?*

A. The Names of Virtues and Vices; as, *Juſtice, Sloth*; the Names of Metals; as, *Gold, Silver*; and ſeveral other common Names, and all proper Names in general; tho' on ſome particular Occaſions we uſe proper Names in the plural Number; as, the twelve *Cæſars*, the *Howards*, the *Ruſſels*; there are ten *Johns* in the Room; there are two *Newcaſtles*, and three *Derwents* in England.

Of CASES.

Q. *How many* Caſes *are there in the Engliſh Language?*

A. Three; the Nominative, the Genitive, and the Accuſative; but in Subſtantives the Accuſative is always like the Nominative.

Q. *How is the Genitive Caſe formed?*

A. By adding *s*, with an Apoſtrophe before it, to the Nominative; as, *Henry, Henry's.* But if a Plural end in *s*, or a Singular in *ſſ*, the Apoſtrophe only is added; as, *Two Years' Salary; for Righteouſneſs' Sake.*

Q. *When is the Genitive Caſe uſed?*

A. When we wou'd denote the Property or Poſſeſſion of any Perſon or Thing; as, *our Maſter's Keys*, or, *the Keys of our Maſter; Pope's Works*, or, *the Works of Pope; the King's Son*, or, *the Son of the King.*

Q. *How do you decline the regular Subſtantive* Book *thro' its Numbers and Caſes?* *

* *It may not be amiſs to obſerve here, that the* Nominative Caſe *in this is the ſame as the* Leading State *in the former Editions of this Grammar; the* Genitive, *the ſame that was ſometimes*

A.

SINGULAR.	PLURAL.
Nom. Book	*Nom.* Books.
Gen. Book's	*Gen.* Books.'
Acc. Book	*Acc.* Books.

Q. *How do you decline the regular Subſtantive* Man?

A.

SINGULAR.	PLURAL.
Nom. Man	*Nom.* Men.
Gen. Man's	*Gen.* Men's.
Acc. Man	*Acc.* Men.

Of GENDERS.

Q. *How many* Genders *have we?*

A. Three;

1. The *Maſculine*, when we ſpeak of the male Kind or Sex; as, *Lion.*

2. The *Feminine*, when we ſpeak of a Female; as; *Lioneſs*; and

3. The *Neuter*, when we ſpeak of a Thing, which has no Diſtinction of Sex; as, *a Stone.*

Q. *How is the Feminine Gender formed?*

A. 1. The moſt regular Method is by adding *eſs* to the Maſculine; as, *Baron, Baroneſs; Deacon, Deaconeſs; Lion, Lioneſs.*

2. Maſculines in *tor*, from the *Latin*, have their Feminines in *trix*; as, *Executor, Executrix.*

3. Some have a well-known Term for a Male or Female

ſometimes called the Genitive, *and ſometimes the* Poſſeſſive; *and the* Accuſative Caſe, *the ſame as the* Following State. *If we conſidered only the* Engliſh *Language, and the Uſe of the Caſes therein, they might perhaps moſt properly be termed the* Subjective, *the* Poſſeſſive, *and the* Objective *Caſes. Adopting an Accuſative Caſe among the Subſtantives may perhaps be cenſured as ſuperfluous; but its Uſe, when we come to governing Words, is ſo diſtinct from the Nominative, that it ſeems worth while to aſſume it here, as it muſt be uſed in the Pronouns.*

Female joined to them; as, *a He-Goat, a She-Goat; a Cock-Sparrow, a Hen-Sparrow; a Man-Servant, a Maid-Servant.*

4. Several form the Feminine in *ess* with a small Contraction of the Masculine; as,

Male.	*Female.*	*Male.*	*Female.*
Abbot	Abbess	Governor	Governess
Actor	Actress	Hunter	Huntress
Adulterer	Adulteress	Master	Mistress
Ambassador	Ambassadress	Prince	Princess
Elector	Electress	Protector	Protectress
Emperor	Empress	Sorcerer	Sorceress.

5. But many are formed very irregularly; as,

Male.	*Female.*	*Male.*	*Female.*
Batchelor	Maid	Horse	Mare
Boar	Sow	Husband	Wife
Boy	Girl	King	Queen
Bridegroom	Bride	Lad	Lass
Brother	Sister	Lord	Lady
Buck	Doe	Man	Woman
Bull	Cow	Marquis	Marchioness
Bullock	Heifer	Milter	Spawner
Cock	Hen	Nephew	Niece
Dog	Bitch	Rake	Jilt
Drake, *or* Mallard	Duck	Ram	Ewe
		Sir	Madam
Duke	Duchess	Sloven	Slut
Earl	Countess	Son	Daughter
Father	Mother	Uncle	Aunt
Friar	Nun	Widower	Widow
Gander	Goose	Wizard	Witch
Hart, Stag	Hind	Whore-monger	Whore, *or* Strumpet.
Hero	Heroine		

CHAP.

CHAP. IV.

Of ADJECTIVES.

Q. WHAT *are* Adjectives?

A. Adjectives are Words, which expreſs the Qualities, Properties, Manners, or Affections of Subſtantives; as, *a wiſe Man, a ſilly Boy, a black Dog, a white Table, a round Stone, a ſquare Bench, a faithful Wife.*

Q. *On what Account do Adjectives change their Endings?*

A. On Account of Compariſon.

Q. *What is* Compariſon?

A. Compariſon is the altering of the Signification of an Adjective into more or leſs, by Degrees; whereby we ſay one Perſon or Thing is *fair*, another *fairer* or *more fair*, and a third *faireſt* or *moſt fair.*

Q. *How many Degrees of Compariſon are there?*

A. Three;

1. The *Poſitive*; as, *hard.*
2. The *Comparative*; as, *harder*, and
3. The *Superlative*; as, *hardeſt.*

Q. *What is the* Poſitive *Degree?*

A. The Quality itſelf, expreſſed ſimply, without referring or comparing it to any other; as, *hard, great, wiſe.*

Q. *What is the* Comparative *Degree?*

A. The *Comparative* ſomewhat exceeds the Poſitive in Signification; as, *harder, greater, wiſer.*

Q. *How is the Comparative Degree formed?*

A. The Comparative Degree is formed of the Poſitive by adding *er* to it, if it end with a Conſonant, and *r* only, if it end with *e*; as, *greater, wiſer*; and ſometimes by adding the Adverb *more* before the Poſitive; as, *more friendleſs, more general*; and ſometimes

times the final Conſonant is doubled; as, *fit, fitter.*

Q. *What is the* Superlative *Degree?*

A. The *Superlative* exceeds the Poſitive in the higheſt Degree of Signification; as, *hardeſt, greateſt, wiſeſt.*

Q. *How is the Superlative Degree formed?*

A. It is formed of the Comparative by changing *r* into *ſt*; as, *greater, greateſt; wiſer, wiſeſt; fitter, fitteſt*; and ſometimes by adding the Adverb *moſt* before the Poſitive; as, *moſt friendleſs, moſt general.*

Q. *What Adjectives form their Degrees of Compariſon moſt properly by adding* more *and* moſt *before the Poſitive?*

A. All Adjectives in general which conſiſt of ſeveral Syllables; as, *neceſſary, more neceſſary, moſt neceſſary:* and even moſt Adjectives of two Syllables (except ſuch as end in *y*; as, *happy, merry*; in *le* after a Mute; as, *able, ample*; and ſome accented on the laſt Syllable; as, *diſcreet, polite,*) are moſt properly compared by adding *more* and *moſt* before the Poſitive; as, *frugal, more frugal, moſt frugal.*

Q. *Do all Adjectives form the Degrees of Compariſon by theſe Methods?*

A. No; ſome form them very irregularly, as the following

Poſitive	*Comparative*	*Superlative*
Bad, evil, or ill	worſe	worſt
good	better	beſt
far	farther	fartheſt
late	later, * latter	lateſt, laſt
little		

* *We ſay* latter *in Reſpect to Time and Order;* later *in Reſpect to Time only.*

Positive	*Comparative*	*Superlative*
little	leſs, leſſer *	leaſt
much, many	more	moſt
near	nearer	neareſt, next
old	older, elder	oldeſt, eldeſt
above	ſuperior	ſupreme
behind	hinder	hindermoſt, hindmoſt
beneath	nether	nethermoſt
fore	former	foremoſt, firſt
out	outer, utter	uttermoſt, utmoſt
up	upper	uppermoſt
middle		middlemoſt
very		verieſt

But ſome of theſe, in the Poſitive Degree, are rather Adverbs than Adjectives.

Sometimes we uſe the Adverbs *very*, *exceeding*, *infinitely*, *leſs*, *leaſt*, in the Place of *more* and *moſt*.

Q. *Is it good Engliſh to ſay* more fairer, *or* moſt faireſt?

A. No; we may ſay *fairer* or *more fair*; *faireſt* or *moſt fair*; but *more fairer* is the ſame as *more more fair*, and *faireſt* as *moſt moſt fair*, which every Smatterer in Grammar muſt know to be improper.

CHAP.

* Leſſer *is, or ſeems to be, an Impropriety; but* Geometricians *are ſo determined to make Uſe of the* leſſer Side, *that* Grammarians *might as well adopt the Expreſſion, and give them Leave to uſe it quietly.*

CHAP. V.

Of PRONOUNS.

Q. WHAT *is a* Pronoun?

A. A *Pronoun* is a Word uſed, inſtead of a Subſtantive, to avoid the too frequent Repetition thereof.

Q. *How many Pronouns are there?*

A. 1. There are *ſix* Pronouns, which partake of the Nature of Subſtantives, *viz.*

I, *Thou*, *He*, *She*, *It*, and *Who*; and the Compounds, *myſelf*, *ourſelf*, *thyſelf*, *yourſelf*, *himſelf*, *herſelf*, *itſelf*, *oneſelf*, and *ownſelf*.

2. There are *ſeven*, which partake of the Nature of Adjectives; as, *My*, *Thy*, *Our*, *Your*, *Their*, *This*, *That*, which have uſually ſome Subſtantive to which they belong.

3. *Which* and *What* are ſometimes uſed with Subſtantives, and ſometimes without.

4. To theſe we may add *Any*, *Each*, *Either*, *Every*, *None*, *One*, *Other*, *Another*, *Own*, and *Some*, which are ſometimes reckoned Pronouns, and ſometimes Adjectives.

Q. *What have you to remark of the* Subſtantive *Pronouns?*

A. That they have the ſame *Numbers*, *Caſes* and *Genders*, which have been mentioned under Subſtantives; and have likewiſe three *Perſons*.

Q. *How do you diſtinguiſh the Perſons of Pronouns?*

A. 1. The firſt Perſon ſpeaks of himſelf, either ſolely; as, *I*; or jointly with others; as, *We*.

2. The ſecond is uſed for the Perſon or Perſons ſpoken to; as, *Thou*, *You*, *Ye*.

3. The third Peſon is uſed when we ſpeak of ſome other Perſon or Thing; as, *He*, *She*, *It*, *They*.

They. All Subſtantives are therefore of the third Perſon.

The firſt and ſecond Perſons have no Diſtinction of Gender, but the third has three, viz. *He, She, It*, i. e. *Maſculine, Feminine* and *Neuter.*

Q. *How do you decline the Pronouns?*

A.

	SINGULAR.	PLURAL.
Nom.	I	We
Gen.	mine *	our's
Acc.	me	us.
Nom.	Thou	Ye, you
Gen.	thine	your's
Acc.	thee	you.

	MASC. FEM. NEUT.	
Nom.	He, She, It	They
Gen.	his, her's, Its	their's
Acc.	him, her, it	them.
Nom. & *Acc.*	himſelf, herſelf, itſelf	themſelves.

	SING. & PLU.	SING. & PLU.
Nom.	Who	Whoſoever
Gen.	whoſe	Whoſeſoever
Acc.	whom	Whomſoever.

	SING.	PLU.
Nom. & *Acc.*	Myſelf, oneſelf, ourſelf	Ourſelves
Nom. & *Acc.*	thyſelf, yourſelf	yourſelves
Nom. & *Acc.*	this	theſe
Nom. & *Acc.*	that	thoſe
Nom. & *Acc.*	One, *Gen.* one's	ones
Nom. & *Acc.*	other, *Gen.* other's	other, others
Nom. & *Acc.*	another, *Gen.* another's	

The

* Mine *and* thine *were formerly uſed for* my *and* thy, *before a Vowel; as* mine Ear, thine own Hand.

The other Pronouns are not declined, unleſs that *whoſe* is ſometimes uſed as the Genitive Caſe of *which*, tho' this is generally eſteemed improper.

Who, *Which*, and *That* are called *Relatives*, or *Relative Pronouns*.

Who, *Which*, and *What* are called *Interrogatives*, when they are uſed in aſking Queſtions.

What frequently ſtands for two Words, *viz. that which*; as, *Obſerve* what *is ſaid*. *Obſerve* what *I ſay*.

CHAP. VI.

Of VERBS.

Q. WHAT *is a* Verb?

A. A *Verb* is that Part of Speech, which expreſſes the Acting, Being, or Condition of a Perſon, Place or Thing; as, *the Man calls*, *the City ſtands*, *the Tree falls*, *I am*.

Q. *How many Sorts of Verbs have we?*

A. Two; *Active* and *Neuter*.

Q. *What is a Verb* Active?

A. A Verb *Active* expreſſes an *Action*, and implies an *Object* acted upon; as, *I wrote the Letter*; *he bends the Bow*. This is alſo called a Verb *Tranſitive*.

Q. *What is a Verb* Neuter?

A. A Verb *Neuter* expreſſes the Being, State, or Condition of a Perſon or Thing; as, *I am*, *I ſleep*, *I faint*; or if it imply any Kind of Action, that Action does not paſs over to any other Object; as, *I walk*, *they laugh*. This is alſo called a Verb *Intranſitive*.

Q. *How are Verbs declined*, i. e. *on how many Ac-*

counts do they change their Endings?

A. On four; *viz.* Number; Perſon; Mode or Mood; and Time or Tenſe.

Q. *How many* Numbers *have they?*

A. Two; Singular and Plural, correſponding with thoſe already deſcribed under the Pronouns.

Q. *How many Perſons have they?*

A. Three; which likewiſe correſpond with thoſe in the Pronouns.

Q. *How many* Moods, Modes, or Ways *of uſing a Verb are there?*

A. Four, viz.

1. The *Indicative*, which declares the Action or Being ſimply and abſolutely; as, *I love, they turn*: or aſks a Queſtion ſo; as, *Loveſt thou?*

2. The *Imperative* commands, forbids, or intreats: as, *come thou, fear him, whiſper not, hear thou in Heaven.*

3. The *Subjunctive* expreſſes the Action with ſome Condition, Suppoſition, or Uncertainty; as, *if I love, tho' thou fall, unleſs he be.*

4. The *Infinitive* expreſſes the Action or Being indefinitely, and has frequently the Prepoſition *to* before it; as, *to love, to talk, to be.* *

Q. *How many* Tenſes *or* Times *are there?*

A. The *Times* or *Tenſes* are naturally three; viz.

1. The *Preſent* Time, which expreſſes the Time that now is; as, *I love, he ſees.* 2. The

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* *Theſe Modes are the ſame as in the Grammar publiſhed by* Bp. Lowth, *who ſays that* "whatever other metaphyſical Modes "there may be in the Theory of Univerſal Grammar, "there are in Engliſh no other Grammatical Modes than "theſe." *In Deference to the ſame Authority, the Terms* Indicative Mode, Paſt Time, *were adopted in Preference to* Indicative Mood, Preter Tenſe.

2. The *Paſt* Time, which expreſſes the Time already paſt; as, *I loved, he ſaw.*

3. The *Future* Time, which expreſſes the Time to come: but, having no Variation of the principal Verb to expreſs this Time, we make Uſe of the helping Verbs *Shall* or *Will* and the Infinitive Mode of the principal Verb; as, *I ſhall love, he will ſee.*

Q. *What are the* Helping Verbs?

A. The *Helping* or *Auxiliary* Verbs are *Am, Have, Do, Shall,* * *Will, May, Can, Muſt, Might, Could, Would* ‡, *Should,* and *Let.*

Q. *Why are they called* Helping Verbs?

A. Becauſe they help the principal Verb to expreſs ſome Mode, Time, or other Circumſtance, which, in ſome other Language, is expreſſed in one Word by a Variation of the principal Verb itſelf. But by the Help of one or more of theſe, joined to the principal Verb or its Participles, the Engliſh Language can expreſs a greater Variety of Modes and Times, and with greater Preciſion, than perhaps any other.

Q. *How are the Verbs or Participles joined to theſe Helping Verbs?*

A. Am requires the Participle of the preſent Time after it, when we wou'd expreſs a Perſon or Thing acting upon any other Object; as, *the Man is beating a Boy; the Mill is grinding Wheat*; and the

* Will *in the firſt Perſon ſingular and plural promiſes or threatens: in the 2d. and 3d. only foretells:* Shall, *on the contrary, in the 1ſt. Perſon ſimply foretells; in the 2d. and 3d. promiſes, commands, or threatens. Yet in interrogative Sentences the Reverſe of this generally takes Place.*

‡ *The Expreſſion,* I had rather go *ought to be,* I wou'd rather go; *and ſeems to have ariſen from,* I'd rather go, *improperly analyzed.*

Participle of the Paſt Time, when we wou'd expreſs a Perſon or Thing acted upon; as, *the Boy is beaten; the Wheat is ground.* This laſt is in ſome Languages expreſſed by one Word, and called a *Verb Paſſive.*

Have requires the Participle of the Paſt Time after it; and all the reſt of the Helping Verbs require the Infinitive Mode after them.

Q. *How is the Paſt Time formed?*

A. In regular Verbs it is the ſame as the Participle of the Paſt Time, and is formed by adding *d* to the Preſent Time, if it end in *e;* as, *love, loved;* or *ed,* if it end with a Conſonant; as, *turn, turned.* If the Preſent Time end with a ſingle Conſonant preceded by a ſingle Vowel, and (if of more than one Syllable) having the Accent on the laſt Syllable, the laſt Conſonant is doubled; as, *rub, rubbed; admit, admitted; confer, conferred.*

Q. *How do you decline the regular Verbs* love *and* turn, *thro' all the Modes, Times, Numbers, and Perſons formed by the principal Verb itſelf?*

A. 1. Love.

INDICATIVE MODE.

Preſent Time.

	SINGULAR.	PLURAL.
Perſon	1. I love	1. We love.
	2. Thou loveſt	2. Ye love.
	3. He loves, or loveth*	3. They love.

Paſt Time.

1. I loved	1. We loved.
2. Thou lovedſt	2. Ye loved.
3. He loved	3. They loved.

IM-

* *The Termination* eth *is nearly obſolete being ſeldom uſed except in the ſolemn Style, and then principally when the following Word begins with* s.

IMPERATIVE MODE.

2. Love thou	2. Love ye.

SUBJUNCTIVE MODE.

Preſent Time.

1. If I love	1. If we love.
2. If thou love	2. If ye love.
3. If he love	3. If they love.

Paſt Time.

1. If I loved	1. If we loved.
2. If thou loved	2. If ye loved.
3. If he loved	3. If they loved.

INFINITIVE MODE.

To love.

PARTICIPLES.

Preſent Time. Loving.
Paſt Time. Loved.

2. Turn.

INDICATIVE MODE.

Preſent Time.

1. I turn	1. We turn.
2. Thou turneſt	2. Ye turn.
3. He turns, or turneth	3. They turn.

Paſt Time.

1. I turned	1. We turned.
2. Thou turnedſt	2. Ye turned.
3. He turned	3. They turned.

IMPERATIVE MODE.

2. Turn thou	2. Turn ye.

SUBJUNCTIVE MODE.

Preſent Time.

1. If I turn	1. If we turn.
2. If thou turn	2. If ye turn.
3. If he turn	3. If they turn.

Paſt Time.

1. If I turned	1. If we turned.
2. If thou turned	2. If ye turned.
3. If he turned	3. If they turned.

INFINITIVE MODE.

To turn.

PARTICIPLES.

Preſent Time. Turning.

Paſt Time. Turned.

When we ſpeak to a ſingle Perſon, except it be to one with whom we make very free, we uſe *You* and the *Verb plural*; as, *You love, you turned*, inſtead of *thou loveſt, thou turnedſt*: and inſtead of *thou art, thou waſt*, we ſay *you are, you were*, and not, you is, or you was.

But in our Addreſſes to the Almighty, we ſay *Thou* and not *You*.

Q. *How do you decline the irregular Verb* write *thro the Modes, Times*, &c.

INDICATIVE MODE.

Preſent Time.

1. I write	1. We write.
2. Thou writeſt	2. Ye write.
3. He writes, or writeth	3. They write.

Paſt Time.

1. I wrote	1. We wrote.
2. Thou wroteſt	2. Ye wrote.
3. He wrote	3. They wrote.

IMPERATIVE MODE.

2. Write thou	2. Write ye.

SUBJUNCTIVE MODE.

Preſent Time.

1. If I write	1. If we write.
2. If thou write	2. If ye write.
3. If he write	3. If they write.

Paſt

Paſt Time.

1. If I wrote	1. If we wrote.
2. If thou wrote	2. If ye wrote.
3. If he wrote	3. If they wrote.

INFINITIVE MODE.

To write.

PARTICIPLES.

Preſent Time. Writing.

Paſt Time. Written.

Q. *How do you decline the Helping Verbs* Am, Have, *and* Do.

A. 1. Am.

INDICATIVE MODE.

Preſent Time.

1. I am	1. We are.
2. Thou art	2. Ye are.
3. He is	3. They are.

Inſtead of which were formerly uſed

1. I be	1. We be.
2. Thou beeſt	2. Ye be.
3. He be	3. They be.

Paſt Time.

1. I was	1. We were.
2. Thou waſt	2. Ye were.
3. He was	3. They were.

IMPERATIVE MODE.

2. Be thou	2. Be ye.
3. Be he *	3. Be they. *

SUB-

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* *The Nominative Caſe may be ſet either before or after this Perſon; as,* Grace be with you; Thanks be to God; *or* bleſſed be the Lord, hallowed be thy Name. *And here it may be noted that in the next Petition, viz.* thy Kingdom come; *that* come *no Doubt is the Imperative Mode, 3d. Perſon ſingular; but it is a Manner of Expreſſion ſo nearly obſolete*

SUBJUNCTIVE MODE.

Preſent Time.

1. If I be	1. If we be.
2. If thou be	2. If ye be.
3. If he be	3. If they be.

Paſt Time.

1. If I were	1. If we were.
2. If thou wert	2. If ye were.
3. If he were	3. If they were.

INFINITIVE MODE.

To be.

PARTICIPLES.

Preſent Time. Being.
Paſt Time. Been.

2. Have.

INDICATIVE MODE.

Preſent Time.

1. I have	1. We have.
2. Thou haſt	2. Ye have.
3. He has, or hath	3. They have.

Paſt Time.

1. I had	1. We had.
2. Thou hadſt	2. Ye had.
3. He had	3. They had.

IMPERATIVE MODE.

2. Have thou	2. Have ye.

SUB-

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lete, and which may ſo eaſily be analyzed by ſuppoſing let *or* may *underſtood, that it did not ſeem worth while to clog the Imperative Mode in general with a third Perſon.*

In ſome Places in the North, they give a firſt Perſon plural in the Imperative Mode to go; *as,* go we; *in ſome Places vulgarly pronounced* gowa.

It has been uſual in other Verbs; as, Proceed we next to the ſecond, *&c; but it is now obſolete.*

SUBJUNCTIVE MODE.

Preſent Time.

1. If I have	1. If we have.
2. If thou have	2. If ye have.
3. If he have	3. If they have.

Paſt Time.

1. If I had	1. If we had.
2. If thou had	2. If ye had.
3. If he had	3. If they had.

INFINITIVE MODE.

To have.

PARTICIPLES.

Preſent Time. Having.
Paſt Time. Had.

3. Do.

INDICATIVE MODE.

Preſent Time.

1. I do	1. We do.
2. Thou doſt, or doeſt	2. Ye do.
3. He does, doth, or doeth	3. They do.

Paſt Time.

1. I did	1. We did.
2. Thou didſt	2. Ye did.
3. He did	3. They did.

Imperative and Subjunctive Modes as uſual.

INFINITIVE MODE.

To do.

PARTICIPLES.

Preſent Time. Doing.
Paſt Time. Done.

Q. *How do you decline the other Helping Verbs.*

A. The other Helping Verbs have, in general, but one Tenſe or Time each, and are varied as follows:

Sing. I ſhall, thou ſhalt, he ſhall;
Plu. We ſhall, ye ſhall, they ſhall. *Sing.*

Sing. I will, thou wilt, he will;
Plu. We will, ye will, they will.
Sing. I may, thou mayſt, he may;
Plu. We may, ye may, they may.
Sing. I can, thou canſt, he can;
Plu. We can, ye can, they can.
Sing. I muſt, thou muſt, he muſt;
Plu. We muſt, ye muſt, they muſt.
Sing. I might, thou mighteſt, he might;
Plu. We might, ye might, they might.
Sing. I could, thou coud'ſt, he could;
Plu. We could, ye could, they could.
Sing. I would, thou would'ſt, he would;
Plu. We would, ye would, they would.
Sing. I ſhould, thou ſhould'ſt, he ſhould;
Plu. We ſhould, ye ſhould, they ſhould.

They have likewiſe in general the Subjunctive Mode as uſual, and *may* has the Imperative Mode in all its Perſons as,

1. May I	1. May we.
2. May thou	2. May ye.
3. May he	3. May they.

Let when a Helping * Verb, has only the Imperative Mode, in which, tho' itſelf be the ſecond Perſon, yet it helps the principal Verb to form the firſt and third Perſons in that Mode; as, *Sing.* Let me love, let him love; *Plu.* let us love, let them love.

Q. *How do you decline the Engliſh Defective Verbs?*

1. Ought.

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* *When the Verbs to* will *and to* let *are not helping, but principal Verbs, they are formed regularly: as,* I will, thou willeſt, he wills, or willeth, &c. I let, thou letteſt, he lets, or letteth, &c.

1. Ought. *

Preſent and Paſt Time.

1. I ought	1. We ought.
2. Thou oughteſt	2. Ye ought.
3. He ought	3. They ought.

2. Dare.

INDICATIVE MODE.

Preſent Time.

1. I dare	1. We dare.
2. Thou dareſt	2. Ye dare.
3. He dares, or dareth	3. They dare.

Paſt Time.

1. I durſt, or dared	1. We } durſt,
2. Thou durſt, or daredſt	2. Ye } or
3. He durſt, or dared	3. They } dared.

IMPERATIVE. Dare.

INFINITIVE. To dare.

Preſent Time.	*Paſt Time.*
3. Weet, wit, or wot	Wot.
4. Wis	Wiſt.
5. Quoth	Quoth.

Theſe three laſt are nearly obſolete.

Q. *What Irregularities have we in the Declenſion of Verbs?*

A. The moſt common is rather a Contraction than an Irregularity, where *ed* for the quicker Pronunciation is changed into *t*; as, *bleſt*, *fixt*, *ſmelt*; inſtead of *bleſſed*, *fixed*, *ſmelled*.

Q. *What*

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*Ought *partakes very much of the Nature of the Helping Verbs, and might be ranked among them but that neither of the Participles will follow it, nor the Infinitive Mode of a principal Verb without the Prepoſition* to *intervening.* Dare *is ſometimes uſed with and ſometimes without* to; *as,* I dared him to ſay. I dare be bound.

Q. *What Verbs are moſt generally thus contracted?*

A. Such as end in *ch*, *ck*, *p*, and *x* uſually take *t* inſtead of *ed*; as, *ſnatcht*, *packt*, *ſnapt*, *mixt*; inſtead of *ſnatched*, *packed*, *ſnapped*, *mixed*.

2. Such as end in *l*, *m*, *n*, and *p* after a Diphthong uſually take *t* inſtead of *ed*, and either ſhorten the Diphthong, or change it for a ſingle Vowel; as, *dealt*, *dreamt*, *felt*, *meant*, *ſlept*, *wept*; from *deal*, *dream*, *feel*, *mean*, *ſleep*, *weep*.

3. Such as end in *ll* and *ſſ* change the laſt Conſonant into *t*; as, *dwell*, *dwelt*; *paſs*, *paſt*.

4. Such as end in *ve* change *v* into *f* before *t*; as, *leave*, *left*; *bereave*, *bereft*.

Q. *What is the next moſt common Irregularity?*

A. Several Verbs ending in *d* and *t* have the Paſt Time and its Participle, the ſame as the Preſent Time; as, *read*, *read*; *caſt*, *caſt*.

Q. *What other irregular Verbs have we?*

A. A great Number; the principal Part of which, with their Participle of the Paſt Time, may be found in the following

LIST *of* IRREGULAR VERBS.

Preſent Time.	*Paſt Time.*	*Participle.*
ABIDE	Abode	Abode
am	was	been
ariſe	aroſe	ariſen
awake	† awoke	awaked
Bake	Baked	† Baken
bear, *to bring forth*	bare	born
bear, *to carry*	bore	borne
beat	beat	beaten
begin	began	begun

behold

This Mark † ſhews that the regular Form is likewiſe in Uſe. In getting this Part let the Learner pronounce the Word, which the Mark repreſents.

Preſent Time.	*Paſt Time.*	*Participle.*
behold	beheld	beholden
bend	† bent	† bent
bereave	† bereft	† bereſt
beſeech	beſought	beſought
bid	bade	bidden
bind	bound	bound, bounden
bite	bit	bitten
bleed	bled	bled
blow	blew	blown
break	brake, broke	broken
breed	bred	bred
bring	brought	brought
build	† built	† built
burſt	burſt	burſt, burſten
buy	bought	bought
Catch	Caught	† Caught
chide	chid, chode	chidden
chuſe or chooſe	choſe	choſen
cleave	† clave, clove	† cleft, cloven
climb	† clomb	climbed
cling	clang, clung	clung
clothe	† clad	clad
come	came	come
creep	† crope	† crept
crow	† crew	crowed
Dare	† Durſt	Dared
die	died	dead
dig	† dug	† dug
do	did	done
draw	drew	drawn
dream	† dreamt	dreamt
drink	drank	drunk, drunken
drive	drove	driven
dwell	† dwelt	dwelt
Eat	Ate	Eaten

Preſent Time.	*Paſt Time.*	*Participle.*
Fall	Fell	Fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
fold	folded	† folden
forſake	forſook	forſaken
freeze	froze	frozen
freight	freighted	† fraught
Geld	† Gelt	† Gelt
get	got, gat	got, gotten
gild	† gilt	† gilt
gird	† girt	† girt
give	gave	given
gnaw	gnawed	gnawn
go	went	gone
grave	graved	† graven
grind	ground	ground
grow	grew	grown
Hang	† Hung	† Hung *
have	had	had
hear	heard	heard
heat	heat, heated	heat, heated
heave	† hove	† hoven
help	† helpt	† holpen
hew	hewed	hewn
hide	hid	hidden, hid
hold	held	holden, held

Keep

* *The* Thief *was* hanged.
The Coat *was* hung *up.*
The Room *was* hung *with black.*

Preſent Time.	*Paſt Time*	*Participle.*
Keep	Kept	Kept
know	knew	known
Lade	Laded	Laden
lay	laid	laid
lead	led	led
leap	† leapt	leapt
leave	left	left
lend	lent	lent
lie	lay	lain, lien
lift	lifted, lift	lifted, lift
light	lighted, light *	lighted, light *
load	loaded	† loaden
loſe	loſt	loſt
Make	Made	Made
mean	meant	meant
meet	met	met
melt	melted	† molten
mow	mowed	mown
Pay	Paid	Paid
Quit	Quitted, quit	Quitted, quit
Rend	Rent	Rent
ride	rode, rid	ridden
ring	rang, rung	rung
riſe	roſe	riſen
rive	rived	riven
rot	rotted	rotten
run	ran	run
Saw	Sawed	Sawn
ſay	ſaid	ſaid
ſee	ſaw	ſeen
ſeek	ſought	ſought
ſeethe	† ſod	ſodden
ſell	ſold	ſold

* *Pronounced* lit, *in the Paſt Time and Participle.*

Preſent Time.	*Paſt Time.*	*Participle.*
ſend	ſent	ſent
ſhake	ſhook	ſhaken
ſhape	ſhaped	† ſhapen
ſhave	ſhaved	ſhaven
ſhear	† ſhore	ſhorn
ſhew or ſhow	ſhewed, ſhowed	ſhewn, ſhown
ſhine	† ſhone	† ſhone
ſhoe	ſhod	ſhod
ſhoot	ſhot	ſhot
ſhrink	ſhrank, ſhrunk	ſhrunk
ſhrive	ſhrove	ſhriven
ſing	ſang, ſung	ſung
ſink	ſank, ſunk	ſunk
ſit	ſat	ſitten
ſlay	ſlew	ſlain
ſleep	ſlept	ſlept
ſlide	ſlid	ſlidden
ſling	ſlang, ſlung	ſlung
ſlink	ſlunk	ſlunk
ſmell	ſmelt	ſmelt
ſmite	ſmote	ſmitten
ſow	ſowed	† ſown
ſpeak	ſpake, ſpoke	ſpoken
ſpeed	ſped	ſped
ſpell	ſpelt	ſpelt
ſpend	ſpent	ſpent
ſpill	† ſpilt	ſpilt
ſpin	ſpan, ſpun	ſpun
ſpit	ſpat	† ſpitten
ſpring	ſprang, ſprung	ſprung
ſtand	ſtood	ſtood
ſteal	ſtole	ſtolen
ſtick	ſtuck	ſtuck
ſting	ſtung	ſtung
ſtink	ſtank, ſtunk	ſtunk

Preſent Time.	*Paſt Time.*	*Participle.*
ſtride	ſtrode	ſtridden
ſtrike	ſtruck	ſtricken, ſtrucken
ſtring	ſtrung	ſtrung
ſtrive	ſtrove	ſtriven
ſtraw, ſtrow, ſtrew	ſtrawed	† ſtrown
ſwear	Sware, ſwore	ſworn
ſweat	† ſwet	† ſwet
ſweep	ſwept	ſwept
ſwell	ſwelled	ſwollen
ſwim	ſwam, ſwum	ſwum
ſwing	ſwung	ſwung
Take	Took	Taken
teach	taught	taught
tear	tare, tore	torn
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trode	trodden
Waſh	Waſhed	† Waſhen
wax	waxed	† waxen
wear	ware, wore	worn
weave	wove	woven
weep	wept	wept
wet	wetted, wet	wetted, wet
win	won	won
wind	wound	† wound
work	† wrought	† wrought
wreathe	wreathed	wreathen
wring	wrung	wrung
write	wrote, writ	written
writhe	writhed	writhen.

CHAP. VII.

Of PARTICIPLES.

Q. WHAT *is a* Participle?

A. A *Participle* is a Part of Speech derived of a Verb, and partakes of the Nature of both a Verb and an Adjective.

Q. *How many Participles have we?*

A. Two;

1. The Participle of the *Preſent* Time, which always ends in *ing*, and

2. The Participle of the *Paſt* Time, which ends in either *d*, *t*, or *n*.

Q. *How is the Participle of the* Preſent *Time formed?*

A. If the Verb end in *e* it is formed of it by changing *e* into *ing*; as, *love*, *loving*. If the Verb end with a Conſonant, it is formed by adding *ing* to it; as, *turn*, *turning*. Verbs ending with a ſingle Conſonant preceded by a ſingle Vowel, and having the Accent on the laſt Syllable if it be a Word of more Syllables than one, will have the laſt Conſonant doubled; as, *put*, *putting*; *forget*, *forgetting*; *permit*, *permitting*. *

Q. *How is the Participle of the* Paſt *Time formed?*

A. In regular Verbs it is always the ſame ‡ as the

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* *Some Words having the Accent on the laſt Syllable but one, are ſpelled with the laſt Conſonant doubled; as,* worſhipping, counſelling; *but* Dr. Lowth *judges it an Impropriety.*

‡ *It is ſo agreeable to the Genius of the Engliſh Language to have the paſt Time and the Participle alike, that one of the moſt prevalent Corruptions in modern Writings and Converſation is confounding the few, which we have diſtinct. From thoſe, who*

the Paſt Time, as remarked before, page 64; if formed irregularly, it will moſt probably be found in the Table above.

CHAP. VIII.

Of ADVERBS.

Q. WHAT *is an* Adverb?

A. An *Adverb* is a Part of Speech, joined either to a Verb, to an Adjective, to a Participle, or to another Adverb to explain their Manner of acting, ſuffering, or being; or to point out ſome peculiar Circumſtance, Quality, or Manner ſignified by them.

To a Verb thus; *The Boy writes* correctly.

To a Quality, or Adjective, thus; *He is a* very *diligent Boy.*

To a Participle thus; *A Man* truly *fearing God.*

To another Adverb, thus: *He lives* very *happily.*

Q. *How many Kinds of Adverbs have we in* Engliſh?

A. There are many Kinds of Adverbs, a few of which are as follow:

1. Of Time preſent; as, *now, to day.*

The Time Paſt; as, *already, before, yeſterday, heretofore, long ſince.*

The

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who ought to know better, how frequently do we hear He was choſe, *for* He was choſen; He has roſe, *for* He has riſen, *&c.* Dr. Lowth *ſays, we ſhou'd be immediately ſhocked at,* I have knew, I have ſaw, I have gave, *&c. but our Ears are grown familiar with* I have wrote, I have drank, I have bore, *&c. which are altogether as ungrammatical.*

The Time to come; as, *to-morrow, not yet, hereafter, henceforth,* or *henceforward, by and by.*

An indeterminate Time; as, *often, oftentimes, ſeldom, daily, yearly, always, when, then, ever, never.*

2. Of Place; as, *here, there, where, elſewhere, every where, no where, ſome where, above, below, within, herein, without, whither, hither, thither, upwards, downwards, whence, hence, thence.*

3. Of Number; as, *once, twice, thrice, rarely, ſeldom, frequently, often.*

4. Of Order; as, *laſtly, laſt of all, ſecondly, thirdly, fourthly,* &c.

5. Of Quantity; as, *how much, how great, enough, ſufficient, ſomewhat, ſomething, nothing.*

6. Of Affirming; as, *verily, truly, undoubtedly, unfeignedly, yea, yes.*

7. Of Denying; as, *nay, no, not, in no wiſe.*

8. Of Doubting; as, *perhaps, peradventure, by chance.*

9. Of Comparing; as, *how, as, ſo, how much, leſs, leaſt, more, very, rather, than, whether, either, neither, alſo, exceeding, almoſt, well nigh, little, leſs, leaſt of all, nothing leſs, as it were, alike, otherwiſe, differently, far otherwiſe.*

10. Quality; as, *juſtly, proudly,* &c. which are derived of Adjectives, and have the ſame Signification as the Words they are derived from, and may be explained by a Subſtantive and Prepoſition; as, *with Juſtice,* for *juſtly; with Prudence,* for *prudently.*

Almoſt any Adjective may be turned into an Adverb by adding the Termination *ly* to them; as, *meek, meekly; rich, richly; eaſy, eaſily.* Such Adverbs admit of Compariſon by *more* and *moſt.*

Some other Adverbs are alſo compared; as, *often, oftener, oftenеſt; ſoon, ſooner, ſooneſt; well, better, beſt;*

beſt; *badly*, *worſe*, *worſt*; *mo* *, *more*, *moſt*.

CHAP. IX.

Of CONJUNCTIONS.

Q. *What is a Conjunction?*

A. A Conjunction is a Part of Speech, which joins either Words or Sentences together, and ſhews the Manner of their Dependance upon one another: as, *I will go* and *eat my Supper*, but *ſhall have nothing* but *Bread* and *Cheeſe* and *Beer*.

Of Conjunctions there are ſeveral Sorts; as,

1. Copulative; as, *and*, *alſo*, *both*.
2. Disjunctive; as, *or*, *nor*, *either*, *neither*.
3. Cauſal; as, *for*, *becauſe*.
4. Conditional; as, *ſo*, *that*, *but*, *if*.
5. Conceſſive; as, *through*, or *thro'*, *although*, *indeed*.
6. Rational; as, *therefore*, *wherefore*, *ſeeing*, *ſince*.
7. Adverſative; as, *yet*, *nevertheleſs*, *notwithſtanding*.
8. Exceptive; as, *but*, *unleſs*, *except*, *&c.*
9. Suſpenſive; as, *whether or not*, *whether*, *&c.*

Some of theſe may be reckoned Adverbs, and ſome of the Adverbs uſed as Conjunctions, without any great Impropriety; as, *whether* is a comparative Adverb and a ſuſpenſive Conjunction, *&c.*

Of

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* Mo *is now obſolete, tho' ſtill to be found in many Editions of the Bible; as,* mo and more honourable. Numb. XXII: 5. *and other Places.*

CHAP. X.

Of PREPOSITIONS.

Q. WHAT *is a* Prepoſition?

A. A *Prepoſition* is a Part of Speech moſt commonly ſet ſeparate before Subſtantives, Pronouns, and Participles in *ing*, to ſhew the Relation one Thing has to another. A Prepoſition is alſo frequently prefixed to other Words, ſo as to unite with, and become an inſeparable Part of them. Prepoſitions are likewiſe ſometimes ſubjoined to Verbs: but having then no other Word depending upon them they become Adverbs; as, *to make over*, *to ſet in*, &c.

Q. *What Prepoſitions are ſet ſeparate before other Parts of Speech?*

A. Above, *about*, *after*, *againſt*, *amid* or *amidſt*, *among* or *amongſt*, *around*, *at*, *before*, *behind*, *below*, *beneath*, *beſide* or *beſides*, *between* or *betwixt*, *beyond*, *by*, *concerning*, *conſidering*, *down*, *for*, *from*, *in*, *into*, *nigh*, *of*, *off*, *on*, *over*, *out of*, *ſince*, *till* or *until*, *thro*, *throughout*, *to*, *towards*, *under*, *underneath*, *up*, *upon*, *with*, *within*, *without*.

A, as a ſeparate Prepoſition, is getting obſolete, tho' perhaps without Reaſon; * as, *I go a fiſhing*. *He went a Hunting*.

Q. *What*

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* *It is diſuſed by Writers probably for no better Reaſon than becauſe Grammarians cannot agree whether it ſhou'd be a Contraction for* at, *or* in, *or* on, *or* upon; *one ſuppoſes* I go a fiſhing *an elliptical Expreſſion for* I go on a fiſhing Party! *But why cannot* a *be a proper and uncontracted Prepoſition in* Engliſh *as well as* Latin? *It is certainly an uſeful one, and helps to convey a Sentiment with great Brevity and Preciſion.* I

go

Q. *What Prepoſitions are commonly joined and prefixed to other Words, ſo as to form one compound Word?*

A. The *Engliſh* Prepoſitions are, *a, be, for, fore, mis, over, out, un, up, with.*

The Prepoſitions borrowed from the *Latin* are *ab* or *abs, ad, ante, circum, con* for *cum, contra, de, dis, di, e* or *ex, extra, in* or *im, inter, intro, ob, per, poſt, pre, pro, preter, re, retro, ſe, ſub, ſubter, ſuper, trans.*

Greek Prepoſitions are *a* or *an, amphi, anti, hyper, hypo, meta, peri, ſyn.* Their Uſes, &c. follow.

The ENGLISH PREPOSITIONS, *uſed in Compoſition, explained.*

1. *A* ſometimes ſignifies the Manner; as, *aback, aſloat, afoot, aloud;* and ſometimes is nearly ſuperfluous; as, *abide* for *bide, ariſe* for *riſe, awake* for *wake.*

2. *Be* is uſed for *about;* as, to *beſprinkle,* i. e. to *ſprinkle about.* It is alſo uſed for *by* or *nigh;* as, *beſide,* i. e. *by* or *nigh* the *Side.* For *in;* as, *betimes,* i. e. *in Time,* or *early.* For *for;* as, *to beſpeak,* i. e. *to ſpeak for,* &c.

3. *For* ſignifies Negation or Privation *i. e.* it denies or deprives; as, to *forbid,* i. e. to *bid it not to be done,* &c.

4. *Fore* ſignifies as much as *before;* as, *to foreſee,* i. e. *to ſee it before it comes to paſs.*

5. *Mis* denotes Defect or Error; as, *Miſdeed* i. e. *an ill Deed,* or *not done rightly; miſemploy,* to *employ it wrong;* to *miſtake,* to *miſuſe,* &c.

6. *Over*

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go a fiſhing, *and* I live by fiſhing *appear to the Editor to be ſimilar Expreſſions.*

But if it be a Contraction, it ſeems to ſtand for about *rather than any other.*

6. *Over* ſignifies Eminence or Superiority; as, to *overcome*, to *overſee*, to *over-rule*; It denotes alſo Exceſs; as, *over haſty*, *over joyful*, &c.

7. *Out* ſignifies Exceſs, Excellence, or Superiority; as, to *outrun*, to *outdo*, &c.

8. *Un* ſignifies Negation or Contrariety, or the not being ſo and ſo; alſo Diſſolution, or the undoing a Thing already done; and, ſet before Qualities, ſignifies *not*; as, *unpleaſant*, i. e. *not pleaſant*; *unworthy*, *unſeen*, &c. But when *un* is put to Verbs, it deſtroys or undoes what has already been done: as, *undo*, *unſay*, *unweave*, &c.

9. *Up* denotes *above*, *upwards*, or *upper*, with Reſpect to Places or Things that lie upwards, &c. as *upſide*, i. e. *the Side that lies uppermoſt or higheſt*.

10. *With* ſignifies *againſt*; as, *to withſtand*, i. e. *to ſtand againſt*. Sometimes it denotes as much as *from* or *back*; as, *to withhold*, i. e. *to hold from one*; *to withdraw*, i. e. *to draw back*.

The LATIN PREPOSITIONS, *uſed in the Compoſition of* Engliſh *Words, explained.*

1. *Ab* or *abs* ſignifies *from* but compounded with an Engliſh Word, denotes ſome Exceſs or Increaſe; as, *to abhor*, *to abuſe*; alſo Parting or Separation; as, *to abſtain*, *to aboliſh*, &c.

2. *Ad* ſignifies *to* or *at*; as, *adjoin*, i. e. *to join near*, or *next to*; *adjacent*, i. e. *that which lies nigh*.

3. *Ante* ſignifies *before*; as, *antecedent*, the *foregoing Word*; *to antedate*, or *date before*.

4. *Circum* ſignifies *about*; as, *Circumlocution*, i. e. *a round about Way of Speaking*.

5. *Con* (or *com*) from *cum*, ſignifies with or together; as, *Convocation*, i. e. *a calling or meeting together*; *Copartner*, i. e. *Partner with another*; *Commerce*, i. e. *trading together*.

6. *Contra*

6. *Contra* ſignifies againſt; as, *to contradict*; alſo from this comes the compound Prepoſition *counter*; as, *to counterbalance*, *to counterfeit*, &c.

7. *De* ſignifies a Kind of Motion from; as, *to detract*, *to decamp*. Sometimes it enlarges the Senſe of the Word; as, *to demonſtrate*, *to deplore*.

8. *Dis* ſignifies Separation, Difference, or Diverſity; as, *to diſagree*, i. e. *not to agree*; *to diſbelieve*, i. e. *not to believe*; *to diſſect*, i. e. *to ſeparate or cut aſunder*.

9. *Di* enlarges the Senſe of the Word it is compounded with; as, *to direct*, *to divert*, &c.

10. *E* or *ex* ſignifies *out*, *out of*, or *off*; as, *to evade*, i. e. *to put off*; *to exclude*, i. e. *to ſhut out*.

11. *Extra* ſignifies beyond, over and above; as, *extravagant*, i. e. *one who goes beyond Bounds*.

12. *In* or *im* generally denotes the Poſition, or Diſpoſition of an Action; whereby one Thing is, as it were, put into another; as, *to infold*, *to incloſe*, *to impart*, *to implant*. It alſo denotes Privation or *not*; and gives a contrary Senſe to a primitive Word; as, *indecent*, i. e. *not decent*; *Injuſtice*, i. e. *not Juſtice*.

13. *Inter* ſignifies between: as, *to intervene*, i. e. *to come between*; *Interval*, i. e. *the Space between Buſineſs*. But in *interdict*, or *Interdiction*, it ſignifies as much as *for* in *forbid*, &c.

14. *Intro* is an Adverb from the Prepoſition *intra*, and ſignifies within; as, *to introduce*, i. e. *to bring into*, or *within*.

15. *Ob* ſignifies againſt; as, *Obſtacle*, i. e. *what ſtands in the Way*; *to oppoſe*, i. e. *to put againſt*.

16. *Per* ſignifies through; alſo a Degree of Excellence or Exceſs; as, *perfect*, i. e. *thoroughly done*; *to pervade*, i. e. *to go over or through*.

17. *Poſt* ſignifies after; as, *Poſtſcript*, i. e. *written after*; *a Poſthumous Work*, i. e. *publiſhed after the Author's Death*.

18. *Pre* comes from *Præ*, and ſignifies before; as, *to premeditate*, i. e. *to meditate of before.*

19. *Pro* ſignifies for, or forth; but it has alſo a great many other Senſes; as, *to profeſs, to proteſt, to pronounce, to prorogue*, &c.

20. *Preter* ſignifies againſt; as, *preternatural*, i. e. *contrary to the common Order of Nature.*

21. *Re* generally implies a repeated Action; as, *to repeat*, i. e. *to ſay over again*; *to relapſe*, i. e. *to fall ill again.* It alſo denotes Oppoſition, or againſt; as, *to repulſe*; and ſometimes only enlarges the Senſe of the ſimple Verb; as, *to repeat, to reprove*, &c.

22. *Retro* ſignifies backward; as, *Retroſpection*, i. e. *a looking backward*, &c.

23. *Se* ſignifies without (from *ſine*, or *ſeorſum*, by itſelf); as, *ſecure*, i. e. *ſine Cura*, or *ſeorſum a Cura*, *ſeparate, ſeclude*, &c.

24. *Sub* ſignifies under; as, *ſubſcribe*, i. e. *to write under.*

25. *Subter* ſignifies under; as, *Subterfuge*, i. e. *flying under.*

26. *Super* ſignifies upon, over, or above; as, *Superſcription*, or *written upon a Letter*; *ſuperfluous*, i. e. *over and above.* In ſome Words that come from the French, it is changed into *ſur*; as, *Surplus*, i. e. *a Quantity over and above what it ought*; *Surface*, &c.

27. *Trans* ſignifies over, beyond, or Change; as, *to tranſport*, i. e. *to carry over*; *to tranſgreſs*, i. e. *to go beyond*; *tranſplant, tranſpoſe, transform, transfigure*, i. e. *to change Place*, &c.

The GREEK PREPOSITIONS, *uſed in the Compoſition of* Engliſh *Words, explained.*

1. *A*, or *an* ſignifies Privation, or not; as, *Anonymous*, i. e. *without a Name*; *Anarchy*, i. e. *without Government.*

2. *Amphi*

2. *Amphi* ſignifies on both; as, *amphibious*, i. e. ſuch Creatures as live on both Land and Water.

3. *Anti* ſignifies againſt; as, *Antidote*, i. e. *a Remedy againſt Poiſons*, &c. *Antichriſt*, i. e. *one that is in Oppoſition to Chriſt.*

4. *Hyper* ſignifies over and above; as, *Hyperbole* is a Figure in Rhetoric, which repreſents Things over and above, or much greater than the Truth.

5. *Hypo* ſignifies under; as, *Hypocrite*, i. e. one, who pretends to be very religious, but underneath, or privately, is very wicked.

6. *Meta* is the ſame as *trans*, i. e. *beyond or Change*; as, *metamorphoſe*, i. e. *to change from one Shape or Form to another.*

7. *Peri* ſignifies about; as, *Periodical*, i. e. *any Thing that has a ſettled Time* to turn about, *or to perform its Courſe or Revolution.*

8. *Syn* ſignifies with or together; as, *Synagogue*, i. e. *an Aſſembly or Company gathered together.*

CHAP. XI.

Of INTERJECTIONS.

Q. WHAT *is an* Interjection?

A. An *Interjection* is a Part of Speech, which expreſſes ſome ſudden Emotion or Paſſion of the Mind; as, *ah! alas!*

Of Interjections there are ſeveral Sorts, *viz.*

1. Admiring; as, *heigh! behold! O ſtrange!*
2. Deſpiſing; as, *piſh! fie! ſhah! tuſh!*
3. Mirth; as, *ha! ha! he!*
4. Sorrow; as, *oh! O ſad! alas! alack!*
5. Silence; as, *hiſt! huſh! mum!*

6. Surprize; as, *hay! hey!*
7. Calling to; as; *ho! ſoho! hem! he! hip!*
8. Subſtantives are ſometimes uſed as Interjections; as, *with a Miſchief! O the Villany!*

CHAP. XII.

Of the DERIVATION *of* WORDS.

Q. IN *the Derivation of Words are Subſtantives ever changed into Verbs?*

A. Yes; many Subſtantives and ſome Adjectives become Verbs, and denote ſome Application of the Thing ſignified by the Noun; as from *a Houſe* comes *to houſe*; from *a Fiſh* comes *to fiſh*; from *a Rule* comes *to rule*; from *fréquent*, to *frequént*, &c.

Q. *Do Subſtantives ever come from Verbs?*

A. Yes; almoſt every Verb has ſome Subſtantive derived from it; and particularly, by adding *r* or *er* to it comes a Subſtantive ſignifying the Agent or Doer; as from *love* comes *Lover*, or one that loves; from *hear* comes *Hearer*, or one that hears, &c.

Q. *Do Subſtantives come from Participles?*

A. Almoſt any Participle in *ing* may be converted into a Subſtantive by placing *the* before it; as, *the Coming* of Cæſar deterred the Gauls. *The Teaching* of others inſtructeth the Teacher.

Q. *What do Adjectives ending in* y, ful *and* ſome *denote?*

A. Adjectives ending in *y*, *ful* and *ſome* generally denote Plenty or Abundance; as, *Might, mighty; Wealth, wealthy; Joy, joyful; Youth, youthful; Delight, delightſome; Trouble, troubleſome.*

Q. *What do Adjectives in* en *denote?*

A. Adjec-

A. Adjectives ending in *en* denote the Matter out of which any Thing is made; as, an *oaken* Table, a *beechen* Cheſt.

Q. *What do Adjectives in* leſs *denote?*

A. Adjectives ending in *leſs* are generally derived from Subſtantives, and ſignify the Want of that which the Subſtantive denotes; as, *worthleſs*, i. e. wanting Worth: *careleſs*, *heartleſs*, *witleſs*, &c.

Q. *What do Adjectives ending in* ly *denote?*

A. Adjectives formed by adding *ly* to a Subſtantive denote Likeneſs to that Subſtantive; as, *heavenly*, i. e. like Heaven, *brotherly*, *fatherly*, *maſterly*, &c.

Q. *What do Adjectives in* iſh *denote?*

A. When added to Subſtantives they ſignify Likeneſs; as, *wolfiſh*, i. e. like a Wolf: but when added to Adjectives they ſignify a Diminution or Leſſening of the Quality of the primitive Word; as, *greeniſh*, i. e. a little or ſomewhat green. And ſometimes they ſignify the Country from which the Perſon or Thing comes; as, *Engliſh*, *Spaniſh*, *Daniſh*, *Swediſh*, *Scotiſh* contracted into *Scotch*, and ſometimes improperly into *Scots*.

Q. *What is a* Diminutive?

A. A *Diminutive* is a Word, which is commonly formed by the Addition of ſome Letters to the primitive Word, and ſignifies ſomething ſmaller of the ſame Species. The moſt common diminutive Terminations are *et*, *ing*, and *kin*; as, *Circlet*, *Eaglet*, *Leaflet*, *Floret* and *Floweret*, from Circle, Eagle, Leaf, Flower; *Duckling*, *Goſling*, *Darling* from Duck, Gooſe, Dear; and *Ciderkin*, *Lambkin*, *Manikin*, from Cider, Lamb, Man.

We have likewiſe ſeveral other Diminutives derived from their Primitives; as, *Hillock* from Hill, *Fibril* from Fibre, *Cockerel* from Cock, *Coronet* from Crown, &c.

Q. *By what other Means are Words derived from their Primitives?*

A. By adding *ſhip*, *dom*, *ric*, *wic*, *neſs*, *head*, *hood*, &c. as,

1. Words ending in *ſhip*, denote Office, Employment, or Condition; as, *Stewardſhip*, *Lordſhip*, *Fellowſhip*.

2. Words ending in *dom*, ſignify Office or Charge, with Power and Dominion; as *Popedom*, *Kingdom*, *Dukedom*.

3. Words ending in *ric*, and *wic*, denote Office and Dominion; as, *Bailiwic*, *Biſhopric*.

4. Names, which end in *neſs*, ſignify the Eſſence of the Thing, and are formed from Qualities; as, from *white*, comes *Whiteneſs*; from *hard*, *Hardneſs*.—Theſe are called Abſtract Names.

5. Names, which end in *head* and *hood*, denote the State, Condition, or Quality of a Thing or Perſon; as, *Godhead*, *Manhood*, *Widowhood*, &c.

6. There are alſo Names derived from Qualities and Verbs, which are made by adding the Ending *th*, with ſome ſmall Change; as from *long* comes *Length*; *ſtrong*, *Strength*; *broad*, *Breadth*; *wide*, *Width*; *deep*, *Depth*; *true*, *Truth*:—Alſo from the Verb *to die* comes *Death*.

Q. *Are any* Engliſh *Words borrowed from the* Latin?

A. Yes, a great many; and indeed almoſt all that are not Words of one Syllable, or do not come from Words of one Syllable, are borrowed from the *Latin*; but the greateſt Part of theſe the *French* or *Italians* have borrowed from the *Latin*, and we from them.

CHAP. XIII.

A RECAPITULATION *of* ETYMOLOGY, *and particularly how to diſtinguiſh and govern the* Parts of Speech.

1. ARTICLES partake of the Nature of Adjectives: like them refer to ſome Subſtantive, and may eaſily be known, being but two, viz. the Indefinite Article *a* or *an*, and the Definite Article *the*.

2. SUBSTANTIVES are the Names of any Thing that we can ſee, hear, feel, underſtand, or ſpeak of; as, *a Man*, *a Book*, *Virtue*, *Vice*, &c. and may be known, by putting ſome of the laſt mentioned Verbs before them; as, *I ſee a Man*; *I heard a Sermon*; *I underſtand a Book*; *I ſpeak of Virtue*, &c.

Subſtantives are of two Sorts, Common and Proper.

A Common Subſtantive comprehends a whole Kind; as, *a Man*, *a Woman*, *a City*.

A Proper Subſtantive expreſſes ſome particular Perſon, Place, or Thing; as, *William*, *Mary*, *London*, *Rhubarb*.

Subſtantives have two Numbers; the *Singular* and the *Plural*: three Caſes, the *Nominative*, the *Genitive*, and the *Accuſative*; and three Genders, the *Maſculine*, the *Feminine*, and the *Neuter*.

3. ADJECTIVES are ſuch Words as expreſs the Nature or Quality of ſome Subſtantive, and therefore cannot be ſet alone by themſelves without a Subſtantive, which they always agree with, or have Reference to; as, *a ſtrong Man*; *a black Book*; *a rare Virtue*. They ſometimes indeed ſeem to be ſet by themſelves, when they follow the Verb Subſtantive *Am*, but even then they agree with its Subject or Nominative Caſe; as, *the Sun is hot*.

Some-

Sometimes, by having the Article *the* prefixed, they are converted into Subſtantives: as, *The Good, The Bad, The Rich, The Poor, The Learned.* An Adjective may be known by ſetting the Word *Thing* after it, with which it will make Senſe; as, *a black Thing, a large Thing, a good Thing, a bad Thing,* &c.

4. PRONOUNS are Words uſed to avoid a Repetition of the ſame Subſtantive; as, inſtead of my own Name I ſay *I;* inſtead of your Name I ſay *You* or *Thou;* and inſtead of his or her Name I ſay *He* or *She;* and for Things without Life or of doubtful Sex, I ſay *It.* They may eaſily be known, having been already enumerated.

The Subſtantive Pronouns are governed as Subſtantives: and the Adjective Pronouns as Adjectives.

5. VERBS denote the Doing, Being, or Suffering of ſome Perſon, Place, or Thing; and may be known by putting ſome Pronoun before them to make them Senſe; as, *I love, thou turneſt, he drinks, we burn, I am;* and (except Verbs of the Infinitive Mode, which are governed by ſome Helping Verb, or the Prepoſition *to*) have always ſome Subſtantive, or Pronoun, for their Subject, or Nominative Caſe.

Verbs have two Numbers; the *Singular* and the *Plural;* three Perſons, the *Firſt, Second,* and *Third;* four Modes, the *Indicative,* the *Imperative,* the *Subjunctive,* and the *Infinitive;* and two Tenſes or Times only, expreſſed by the Verb itſelf, the *Preſent* and the *Paſt.*

6. PARTICIPLES are derived from Verbs and partake partly of their Nature, and partly of the Nature of Adjectives; and are frequently changed into mere Adjectives; as, *a loving Huſband, a learned Man.*

Man. Participles of the Preſent Time are governed either by the Helping Verb *Am*; as, *I am writing*; *if he be reading*; or by ſome Prepoſition; as, *in teaching Children*, *by burning Houſes*. Participles of the Paſt Time are governed by the Helping Verbs *Am* and *Have*. Participles of the Preſent Time, and of the Paſt Time after *Have*, if they be derived from Tranſitive Verbs, may have an Accuſative Caſe, or Object after them; as, I am teaching *them*; I have taught *her*.

Participles in *ing*, being ſpelled with the ſame Letters, and uſed nearly in the ſame Senſe, as the Subſtantives derived from them, are a copious Source of Error to Perſons, who do not cloſely attend to the Government of Words. Thus, *Poverty turns our Thoughts upon the ſupplying of our Wants*, or, *Poverty turns our Thoughts upon ſupplying our Wants* are both proper Expreſſions; *ſupplying* in the former Caſe being a Subſtantive, in the latter, a Participle. Yet many People wou'd ſay—*upon the ſupplying our Wants*—or, *upon ſupplying of our Wants*—Expreſſions equally improper; for in the former Caſe, *ſupplying* being a Subſtantive, as appears by the Article *the* preceding it, there is nothing upon which *Wants* can be governed; and in the latter Caſe, being a Participle, *Wants* ſhou'd be governed by it without the Intervention of *of*.

And this, by the Bye, ſhews the Neceſſity of conſidering Participles as a ſeparate Part of Speech, and not confounding them with either Verbs or Adjectives.

7. 8. 9. 10. ADVERBS, CONJUNCTIONS, PREPOSITIONS, and INTERJECTIONS are frequently called (by one common Name) Particles, are not governed, and may be known by their Deſcriptions or Definitions above.

ETYMO-

Etymology Exemplified.

When Modeſty ceaſes to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Baſis, and we ſhall be ever after without Rules to guide our Judgements to that, which is really becoming and ornamental.

When is an Adverb.

Modeſty a Subſtantive Singular, and comes before the Verb *ceaſes*, as its Subject, or Nom. Caſe.

Ceaſes a Verb neuter, indicative Mode, Preſent Time, 3d. Perſon ſing. and has for its Nom. Caſe *Modeſty*.

To a Prepoſition.

Be a Verb neuter, infinitive Mode, and governed by the Prep. *to*.

The an Article Definite, and agrees with *Ornament*.

Chief an Adjective, and agrees * with *Ornament*.

Ornament a Subſtantive ſing. and follows the Verb *be*.

Of a Prepoſition.

One an Adjective, and agrees with *Sex*.

Sex a Subſtantive ſing. and governed by the Prep. *of*.

And a Conjunction.

Integrity a Subſt. and *and* couples it with *Modeſty*.

Of a Prepoſition.

The an Article, and agrees with *Sex underſtood*.

Other an Adjective, and agrees with *Sex underſtood*.

Society

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* *To ſpeak of Adjectives, which ſeldom or never change their Endings, agreeing with Subſtantives may appear ſuperfluous to ſome, and abſurd to others. For the Editor's Reaſons ſee his Preface.*

Society a Subſtantive, and comes before the Verb *is*, &c.

Is a Verb neuter, Indic. Mode, Preſent Time, 3d. Perſon ſing. and has for its Nom. Caſe *Society*.

Then an Adverb.

Upon a Prepoſition.

A an Article indefinite, and agrees with *Baſis*.

Wrong an Adjective, and agrees with *Baſis*.

Baſis a Subſt. and governed by the Prep. *upon*.

And a Conjunction.

We a Pronoun, 1ſt. Perſon plu. and comes before the Verb *ſhall*, &c.

Shall a Helping Verb, 1ſt. plu. and has for its Nom. Caſe *we*.

Be a Verb, inf. Mode, and gov. by the Helping Verb *ſhall*.

Ever an Adverb.

After an Adverb.

Without a Prep.

Rules a Subſt. and gov. Prep. *without*.

To a Prep.

Guide a Verb active, inf. Mode and gov. Prep. *to*.

Our a Pronoun and agrees with *Judgment*.

Judgments a Subſt. plu. and follows the Verb *guide* as its Object.

To a Prep.

That a Pron. ſing. and gov. Prep. *to*.

Which a Pron. comes before the Verb *is*, and has for its Antecedent *that*.

Is a Verb neuter, Indic. Mode, Preſ. Time, 3d. ſing. and has for its Nom. Caſe *which*.

Really an Adverb.

Becoming an Adj. and follows the Verb *is*.

And a Conjunction.

Ornamental an Adj. and *and* couples it with *becoming*.

OF

OF

SYNTAX:

OR,

CONSTRUCTION.

PART IV.

CHAPTER I.

Q. WHAT *is* Syntax?

A. Syntax is that Part of Grammar, which teaches the proper Agreement, Connection, and Diſpoſition of Words in a Sentence or Sentences together.

Q. *What is a Sentence?*

A. A Sentence comprehends at leaſt a Verb and its Subject, or Nominative Caſe, expreſſed or underſtood, by which ſome Sentiment, or Thought of the Mind is expreſſed.

Q. *How many Sorts of Sentences are there?*

A. Two; ſimple and compound.

Q. *What is a ſimple Sentence?*

A. A ſimple Sentence is where there is but one Verb and one Subject; as, *Jeſus wept. A Lie is abominable.*

Q. *What*

Q. *What is a compound Sentence?*

A. A compound Sentence is, when two or more Sentences are joined together; as, *God created Man, and Chriſt redeemed him; therefore let us love our God and our Saviour.*

Q. *How many Rules have we for the proper Agreement and Connection of Words in a Sentence?*

A. The Fourteen——GENERAL RULES following, with the additional Remarks, ſeem to be all, that are neceſſary to be obſerved in our Language.

GENERAL RULES *for* ENGLISH CONCORD.

RULE I.

A Verb muſt agree with its Nominative Caſe in Number and Perſon; as, *I turn, thou readeſt, David teaches, the Men hear.* *

RULE II.

Two or more Nominative Caſes of the ſingular Number, having a Conjunction Copulative between them, require a Verb plural; as, *John and Joſeph are good Boys. The King and Queen reign. Thou and he have won the Prize.*

* *If you be at a Loſs to find the Nominative Caſe to the Verb, put* Who *or* What *before it by Way of aſking a Queſtion, and the Word, which anſwers to that Queſtion, is the Nominative Caſe to the Verb; as,* Who teaches? *Ans.* David. David *is therefore Nom. Caſe to the Verb* teaches. What merits no Praiſe? *in Rule V. Ans.* The Leſſon. Who ſhall arrive at Honours? *Ans.* We.

But if they have a Conjunction Disjunctive between them, the Verb muſt ſtill be of the ſingular Number; as, *either Gold or Silver is wanted. Neither he nor ſhe has won the Prize.*

RULE III.

A Subſtantive ſingular, ſignifying a Number or Multitude, may have either a ſingular or plural Verb; as, *the Mob is* or *are unruly. The Parliament is* or *are ſitting. The Aſſembly of the wicked have encloſed me.*

RULE IV.

The Adjective muſt agree with its Subſtantive in Number; as, *one Cow, twenty Horſes; this Man, Lives Men; that Book, thoſe Books; Life enough, theſe enough.* *

RULE V.

Pronouns muſt agree with their ‡ Antecedent in Gender, Number, and Perſon; as, *this is the Boy, who reads ſo well, he is a hopeful Youth. This is a charming Girl, ſhe is very diligent. I value this Book, which my Father gave me: it contains good Morals. Theſe are the Books, which my Uncle ſent me; they are neatly printed. I, who am humble, am content with my Condition*

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* *Pronounced, and ſometimes ſpelled,* enow, *when in the plural Number.*

‡ *The Antecedent to a Pronoun is the foregoing Subſtantive or Subſtantives to which it refers.*

A Part of a Sentence is ſometimes the Antecedent to a Pronoun; as, he is very ſober, which is a good Sign.

dition. Thou, who loveſt Play, ſhalt continue unlearned. The Leſſon, which is badly got, merits no Praiſe. We, who love Learning, ſhall arrive at Honours.

RULE VI.

Verbs Tranſitive and their Participles, will have an Accuſative Caſe after them; as, *the Maſter praiſes me. The Miſtreſs loves thee. The Rogue hates us. My Father is turning them. I have loved him.*

RULE VII.

The Verb Subſtantive * requires the Nominative Caſe after it; as, *Thou art he. Theſe are they.*

But its Infinitive Mode has the Accuſative Caſe after it; as, *I thought it to be thee. He took it to be me. Wou'd you be him.*

RULE VIII.

When a Relative is placed before a Verb, and is not the Nominative Caſe to it, it muſt be ſuch Caſe as the Verb, or ſome Prepoſition, will have after it; as, *the Man, whom I met, took it. They pleaſe him, whom they praiſe. Who art thou? Whom do you ſeek? Who do Men ſay that I am. Whom did you give that to?* †

* Am *is called a Verb Subſtantive, when it ſtands by itſelf as a* principal, *and not as a* helping *Verb.*

† *In the Engliſh, as well as ſome other Languages, it is ſometimes difficult to aſcertain the true Government of the Relative, without turning the Relative into the Demonſtrative, that is,*

RULE IX.

Prepoſitions will have an Accuſative Caſe after them; as, *She abides with us. They came to me.*

RULE X.

Conjunctions, and the Adverb *than*, couple like Caſes; as, *He and I are going. You and Joſeph ſaw him. Divide this betwixt George and thee. She reviles you and them and me. He is two Inches taller than I.*

Conjunctions Copulative and Disjunctive uſually couple like Modes and Times, Numbers and Perſons †; as *John fears and loves you. Love and honour your Parents. Tho' thou come and ſee him not. Thou ſaweſt and heardeſt them there. He was ready to live or die with his Prince.*

RULE

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is, Who *or* Whom *into* He *or* Him, They *or* Them, *&c. when it will readily follow the Verb or Prepoſition, which it belongs to, and in its proper Caſe; as*, who do Men ſay that I am? *will then be*, Do Men ſay that I am he? Whom did you give that to? *will be*, Did you give that to him?

This VIII *Rule is frequently tranſgreſſed thro' Want of proper Attention to Government.*

† *It is uſually and conveniently ſaid, that Conjunctions couple like Caſes, Modes, and Tenſes, but the Fact is, they couple only Clauſes of Sentences, all but one Word in a Clauſe being frequently underſtood. The Conjunction ſeems, and is ſaid, to couple that remaining Word with ſome preceding one governed in the ſame Manner that it wou'd be, if the Sentence were complete; thus*, ſhe reviles you, and ſhe reviles them, and ſhe reviles me. John fears you, and John loves you. *And till this be conſidered it is ſometimes impoſſible to know what Caſe the Pronoun muſt be; as*, he loves thee better than I; *i. e. he loves thee better than I love thee.* He loves thee better than me; *i. e. better than he loves me.*

RULE XI.

Conjunctions implying ſome Suppoſition, Condition, Conceſſion, or Exception generally require the Subjunctive Mode after them; * as, *Tho' Abraham acknowledge us not. Tho' he ſlay me. If it ſucceed well. Unleſs they be good. Were he to ſee it. Whether it were I or they.*

RULE XII.

The Prepoſition *to*, and all the helping Verbs, except *am* and *have*, will have the Infinitive Mode of a Verb after them; ‡ as, *I love to walk. I did walk. He ſhall walk.*

Am requires the Participle in *ing* after it, when you wou'd expreſs a Thing or Perſon acting; as, *I am ſhaving. The Fox is worrying.*

Am when you wou'd expreſs a Thing or Perſon acted upon, and *have*, require the Participle of the paſt Time after them; as, *I am ſhaved. The Fox is worried. I have turned. Thou haſt known.*

RULE XIII.

When two Subſtantives come together, the former

* *This Accuracy in our Language has been much neglected of late, owing, it is preſumed, to Grammarians omitting the Subjunctive Mode, upon Account of its Similarity to the Indicative, except in the Caſe of the Verb* Am.

‡ *In* Greek, *the Infinitive Mode is frequently governed by a Prepoſition, and the Phraſe expreſſes what the* Latin *expreſſes by Gerunds and Supines, which we want, as well as the* Greek. *We ſupply their Place, in ſome Caſes by the Infin. Mode and Prep.* to; *in others, by a Prepoſition and the Participle in* ing.

mer is put in the Genitive Caſe, and depends on the Subſtantive following it; as, *The Mayor's Coach is coming. The Lord's Name is praiſed. The Table's Feet are broken.*

RULE XIV.

A Noun or a Pronoun, with a Participle in *ing*, being ſet abſolute*, ſhall be the Nominative Caſe; as, *I being alone, he came to me. The Sermon being finiſhed, we aroſe. He being taller, the Water did not reach his Mouth. Swearing does not proceed from any natural Propenſity, no Man being born of a ſwearing Diſpoſition.*

ADDITIONAL REMARKS

TO RULES I, II, III.

1. SUCH Subſtantives, as want the ſingular Number, are moſtly joined to a Verb ſingular; as, *the News is barren. The Compaſſes is broken. The Wages of Sin is Death.*

2. When two or more Subſtantives of different Numbers are in a Sentence, with a Disjunctive Conjunction between them, and equally relate to a common Verb, the Verb agrees beſt with the neareſt of them; as, *the General or the Officers have ordered Supper. The Captains or the General has given Orders to march. Either the Caſh or the Bills were paid. Neither the Bills, nor the Book, nor the Caſh was in the Deſk.*

3. Sometimes a Verb of the Infinitive Mode, with its

* Abſolute, *i. e. without Dependence or Government on any other Word in the Sentence.*

its Prepoſition *to*, ſerves inſtead of a Nominative Caſe to a Verb; as, *To err is human. To will is preſent with me.*

——TO RULE IV.

4. Sometimes an Adjective agrees with ſome Subſtantive, which is underſtood, becauſe well known; as, *Turn to the right*, i. e. right Hand. *The pious ſhall rejoice*, i. e. the pious Men. *Pray to the moſt High*, i. e. to the moſt High God. The *Moſt Higheſt*, tho' an ungrammatical, ſeems a very emphatical and ſublime Expreſſion.

5. Names of Meaſures, Number, and Weight are ſometimes ſet in the ſingular Number with Adjectives denoting the plural; as, *Fifty Foot, ſix Score, ten thouſand Fathom, a hundred Head of Cattle, ten Sail of Ships, five Brace of Birds, an hundred Pound Weight.*

6. When *this* and *that*, *theſe* and *thoſe* refer to ſomething in a preceding Sentence, *this* or *theſe* refers to the latter Member or Term, *that* or *thoſe* to the former; as,

Self-love, the Spring of Motion acts the Soul,
Reaſon's comparing Balance rules the whole;
Man, but for *that*, no Action wou'd attend,
And, but for *this*, were active to no End.
Some place their Bliſs in Action, ſome in Eaſe,
Thoſe call it Pleaſure, and Contentment *theſe*.

——TO RULE V.

7. If the Antecedents be of different Perſons, in making the plural Pronoun agree with them, the ſecond Perſon takes Place of the third, and the firſt of them both; as, *He and you won it at the Hazard of your Lives. He and you and I ſhared it between us. James and I had it to our Supper.*

8. *Who* is to be uſed only when we ſpeak of Perſons, *which* only when we ſpeak of Things, and

that

that when we ſpeak of either Perſons, or Things. But at the Time our Liturgy was compoſed, and Bible tranſlated, *which* was uſed for either Perſons or Things; as, *Our Father, which art in Heaven. Seth, which was the Son of Adam*: but this has long been accounted obſolete. *

9. As we have *that* a Conjunction, and alſo a Pronoun Demonſtrative, we ſhou'd uſe it but ſeldom as a Relative, *i. e.* inſtead of either *who, whom* or *which*. Yet *that* is uſed with a peculiar Propriety after a ſuperlative Degree; as, *Take the talleſt Man that comes. Pick the fineſt Flower that you can find.*

10. Unleſs *whoſe* be allowed to be the Genitive Caſe of *which*, as ſome alledge and more deny, it ſhou'd never be uſed, but when it refers to Perſons; and the Expreſſion, "*This is a Violin whoſe Goodneſs I know*" muſt be conſidered as an improper Expreſſion and ought to be, This is a Violin *of which* I know the Goodneſs. Addiſon wrote, *Is there any other Doctrine, whoſe Followers are puniſhed?* Dryden, *The Queſtion whoſe Solution I require*; and Milton, in the 2d. Line of his Paradiſe Loſt, ſpeaks of the *Fruit, whoſe mortal Taſte*; and Mathematicians, in general, ſpeak of *a Pyramid, a Cone, &c. whoſe Baſe, whoſe Altitude, &c.*

——TO RULE VI.

11. Verbs Neuter may be followed by Subſtantives of the ſame Signification; as, *I ran a Race. Thou dreamedſt a Dream. Peter died a painful Death.*

——TO RULE VIII.

12. The Relative is often underſtood or omitted; as,

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* *The Editor wiſhes that the Perſon, who publiſhes the next Edition of Garretſon's Exerciſes, wou'd take the Trouble of correcting them in many Places where* which *is ſet for* who *or* whom.

as, *the Man I love*; i. e. whom I love. *The Vice I hate*; i. e. which I hate.

——TO RULE IX.

13. A Prepoſition is often underſtood after a Verb; as, *he was baniſhed (from) England. Give (to) me that. Sell (to) them your Horſe. I bought (for) my Siſter a Bible. He ſlept (thro') all the Night. She walked (thro' the Space of) a Mile.*

——TO RULES X AND XI.

14. Some Conjunctions require to be followed by other Conjunctions peculiarly correſponding with them, viz.

Altho' or *tho'* requires *yet* or *neverthleſs*.

As ——— *as*, expreſſing a Compariſon of Equality.

As ——— *ſo*, implying a Compariſon of Quality or Manner, and ſometimes Equality.

Either ——— *or*

Neither ——— *nor*

Whether ——— *or*

So ——— *that*, expreſſing a Conſequence.

So ——— *as*, with a Verb expreſſing a Compariſon of Quality.

So ——— *as*, with a Negative and an Adjective expreſſing a Compariſon of Quantity; as, *tho'* he ſlay me, *yet* will I truſt in him. *As* white *as* Snow. *As* the one dieth, *ſo* dieth the other. *Either* read *or* write. He does *neither* read *nor* write. *Whether* I ſhall go *or* ſend. It hurt me *ſo, that* I cried. To ſee thy Glory *ſo, as* I have ſeen it. Pompey was *neither* ſo eloquent, *nor* polite, as Cæſar.

15. When two or more Clauſes of a Sentence refer equally to what follows, they muſt both be expreſſed

preſſed ſo, as to connect properly with it; as, *Never was Man ſo troubled or ſuffered half the Uneaſineſs I have done this Night*, ſhou'd be, *ſo troubled as I have been, or ſuffered half the Uneaſineſs I have done, this Night*: or rather, *Never did Man ſuffer half the Trouble or Uneaſineſs, that I have this Night.*

16. When ſeveral Adjectives agree with one Subſtantive, a Conjunction ſhou'd be placed betwixt the two laſt, and the Subſtantive ſet either before the firſt Adjective, or after the laſt; as, *a Wife, diſcreet, chaſte, and amiable*; or, *a kind, diſcreet, chaſte, and amiable Wife.*

17. The Conjunctive Mode elegantly follows the Interjection *O*; as, *O that thou wert my Brother.*

18. The Nominative Caſe following the Verb ſometimes ſupplies the Place of the Conjunction *if* or *tho'*; as, *Had he done this, he had eſcaped*, i. e. If he had done this. *Charm he never ſo wiſely*, i. e. tho' he charm. Note here, that *never ſo wiſely* ought to be, *ever ſo wiſely*, i. e. how wiſely ſoever.

19. A Negative in Engliſh cannot be expreſſed by two Negatives; as, *It was not good for nothing. It was not for no Reaſon*; ſignify, It was good for ſomething. It was for ſome Reaſon.

——TO RULE XII.

20. The Prepoſition *to* before the Infinitive Mode is frequently underſtood after the Verbs *bid, dare, need, make, hear, ſee, feel*; as, *I bade him ſtay. She ſaw him do it.*

——TO RULE XIII.

21. A Genitive Caſe is ſometimes ſet by itſelf, the following Subſtantive on which it depends being underſtood; as, *Go by St. Pauls*, i. e. St. Paul's Church. *He lives near Queen's*, i. e. Queen's College.

22. When ſeveral Words expreſs one Poſſeſſor, the

the Expreſſion is conſidered as one compound Word, and the Sign of the Genitive Caſe is placed at the End of it; as, *This confirms the Lord Mayor of London's Authority:* here *Lord Mayor of London's* is one Gen. Caſe. Sometimes a Gen. Caſe ſeems improperly uſed after the Prepoſition *of*; as, *this is a Soldier of the King's*; but this being analyzed is, This is one of the Soldiers of the King. *Any Letter of Pope's*, i. e. any Letter of the Writing of Pope.

23. The Interjection *O*, expreſſed or underſtood, will have a Nominative Caſe after it; as, *O thou Sun. Thou beſt of Men, let my Petition prevail.* Some others have an Accuſative Caſe by Reaſon, as we now ſay, of the Prepoſition *to* underſtood; as, *Wo is (to) me. Ah me. Oh me.* *

24. A Prepoſition ſet before an Adjective without a Subſtantive is often uſed as an Adverb; as, *in general, in particular, of late.* And ſometimes a Subſtantive or two and a Prepoſition ſerve for an Adverb; as, *on Purpoſe, Man by Man, &c.*

25. The following Phraſes, being authorized by Cuſtom, and ſcarcely reducible to any Rule, may be called Angliciſms, and ſome of them Adverbs, viz. *a few Days; many a Time, methinks; every ten Years.* But one may venture to propheſy, that as the Government of the *Engliſh* Language is more attended to, ſuch Expreſſions, as are not reducible to the Rules of ſome approved Grammar, will grow obſolete.

CHAP.

Dr. Lowth *ſhews that* Wo is me *is pure Saxon*, wa is me; *where* me *is the Dative Caſe.* O well is thee: *bene eſt tibi. Pſalms.* Well is him. *Ecclus.* Wo worth the Day. *Ezek.* XXX. 2. *i. e. Wo be to the Day.* Worth *here being neither a Subſtantive nor Adjective betokening Value, but a Saxon Verb from* weorthan *or* worthan, *to be, to become.*

CHAP. II.

Of the DISPOSITION *of* WORDS *in a* SENTENCE.

Q. WHAT *Rules have you for the proper placing of Words in a Sentence?*

A. The general Order of the Engliſh Language is as follows, viz.

1. Adjectives are ſet before their Subſtantives; as, *wiſe Men, good Horſes.*

2. Articles are ſet before them both; as, *a wiſe Man, the good Horſes.*

3. The Nominative Caſe ſtands before its Verb; as, *Miniſters preach.*

4. A Tranſitive Verb or Participle is followed by its Object; as, *He turns the Book. They are beating the Boy.*

5. Adverbs go before the Adjectives, and follow the Verbs, to which they refer; as, *She is a moſt amiable Girl: ſhe riſes early, dreſſes neatly, works diligently, and behaves modeſtly. You have not offended me. He does not hear.*

6. Prepoſitions come before the Words, which are governed by them; as, *to me, for her.*

Q. *What Exceptions are there to theſe general Rules?*

A. The Exceptions, ariſing from a great Variety of Cauſes and Circumſtances, are too numerous to be collected.

Q. *Which are the principal Objections then to the firſt Rule?*

A. When ſome Circumſtance depends on the Adjective, it follows its Subſtantive; as, *he was a Steward truſty to his Maſter, and kind to the Tenants;* and alſo when many Adjectives agree with the ſame

ſame Subſtantive; as, *a Wife kind, diſcreet, chaſte, and amiable.* Adjectives of Meaſure generally ſtand after their Subſtantives; as, *this Room is nine Foot high. The Pits are twenty Fathom deep.*

Q. *What Exception is there to the 2d. Rule?*

A. The Adjectives *all, ſuch,* and *many,* and others ſubjoined to the Adverbs *ſo, as, how,* and *too* come before the Articles; as, *all the Men; ſuch a Lady; many a Man; ſo great a Town; as good a Man; how beautiful a Proſpect! too great a Price.*

Q. *What Exceptions have you to the third Rule?*

A. When a Queſtion is aſked, the Nominative Caſe is ſet after the Verb; as, *Heareſt thou? Do they teach?* It is likewiſe ſet after Verbs of the Imperative Mode, and when a Sentence begins with *it,* or an Adverb of Time or Place; as, *hear thou, turn ye; it was the Cuſtom; then ſaid he to them; here was a Man, there was a Boy.* It may be ſet either before or after the Verb Neuter; as, *Under that tall Tree ſtands the Houſe; bleſſed is the Man.*

When *ſay* is ſet before any Part of a Speech, it ſtands after its Nom. Caſe; if after any Part of it, the contrary; as, *He ſays, This is my Will:* or, *This, ſays he, is my Will.*

Q. *What Exception is there to the 6th. Rule?*

A. In aſking a Queſtion the Prepoſition is frequently ſeparated from its Caſe and ſet after it; and ſometimes when a Queſtion is not aſked; as, *Whom do you dine with?* for, With whom do you dine? *What Place do you come from?* for, From what Place do you come? *This is the Boy whom you ſent for,* i. e. for whom you ſent. And here the Relative is frequently underſtood; as, *This is the Boy you ſent for.*

Q. *What Rule have you for the Choice and Poſition of other Words or Clauſes in a Sentence?*

A. That

A. That they be in general as different from one another both in Senſe and Sound, as a due Preſervation of the Subject, and Harmony of the whole, will admit; and placed in a Manner moſt grateful to the Ear, provided the Senſe be not obſcured by it. But this is rather to be learned by obſerving the Practice of our beſt Writers, than by any Rules, which can be given.

CHAP. III.

Of TRANSPOSITION.

Q. WHAT *is* Tranſpoſition?

A. Tranſpoſition is the placing of Words, in a Sentence, out of their natural Order, to render their Sounds more harmonious and agreeable to the Ear.

Q. *What Rules have we reſpecting Tranſpoſition of Words?*

A. Beſides the Exceptions to the general Rules of Poſition, which may be called Tranſpoſitions, it may be obſerved that, particularly in Poetry, the Object is frequently ſet before the Verb and the Subject after it; as, *Him will I love*; and many other Tranſpoſitions which can be reduced to no Rule. But of theſe it may be obſerved in general, that they ſhou'd never be ſuch as obſcure the Senſe; that we ſhou'd follow the Cuſtom of our moſt elegant Writers; that the beſt and cleareſt Writers in Proſe have the feweſt Tranſpoſitions; that, when properly uſed in Poetry, they give it a pleaſing Variety, but ſhou'd never be uſed even there, but when they give Elegance and Harmony to the Verſe; as,

Of

Of Man's firſt Diſobedience, and the Fruit
Of that forbidden Tree, whoſe mortal Taſte
Brought Death into the World, and all our Woe,
With Loſs of Eden, till one greater Man
Reſtore us, and regain the bliſsful Seat,
Sing, heavenly Muſe, &c.

The regular Order is this;

O heavenly Muſe, ſing thou of Man's firſt Diſobedience, &c.

CHAP. IV.

Of GRAMMATICAL FIGURES.

Q. WHICH *are the moſt general grammatical Figures?*

A. Ellipſis, Pleonaſm, Enallage, and Soleciſm.

Q. *What is* Ellipſis?

A. Ellipſis ſignifies a Deficiency, and may be either of a Letter; as, *quit*, for *acquit*; *ſaith*, for *ſayeth*; *tho'*, for *though*; *writ*, for *written*; *ſpoke*, for *ſpoken*: or of a Word; as, I live *at the Lion*, for, I live *at the Sign of the Lion*. *When you come to St. Paul's* (Church), *turn to the left* (Hand). *This is the Book* (which) *I bought*. *That Man has* (an Income of) *a hundred* (Pounds in) *a Year*. *A courteous* (Man and a) *wife*, (Man) *and* (a) *good Man will make his Wife* (happy) *and* (his) *Children happy*. In ſhort, when any Word is underſtood, that Sentence is ſaid to be elliptical.

Q. *What is* Pleonaſm?

A. Pleonaſm ſignifies a Luxuriancy, and may be either of a Letter; as, *aright* for *right*; *whatſoever* for *whatever*; *awaken* for *awake*: or of a Word; as,

I ſaw it with my Eyes, for *I ſaw it*; *will you go to the City of Cheſter?* for *will you go to Cheſter?*

When the Luxuriancy is unneceſſary Repetition, it is called Tautology.

Q. *What is* Enallage?

A. Enallage is the Changing of one Letter or Word for another; of a Letter; as, *further* for *farther*; *imploy* for *employ*; *begun* for *began*: of a Word; as, *One ſcore are too many*, for *is too many*; *the Fields are extreme green*, for *extremely green*; *he lives ſuitable to his Eſtate*, for *ſuitably*. Of this, and ſometimes of the other Figures, it may be ſaid, that they are rather a Salvo for the Credit of former Writers, and eſpecially of the Poets, than a proper Object of Imitation at preſent.

Q. *What is a* Soleciſm?

A. A *Soleciſm* is a prepoſterous or blundering Expreſſion; as, *ſhut the Door and come in*, for *come in and ſhut the Door*. *The Houſe is full of People before any Body comes in*. *He drank it all up, and gave away the Reſt*. *I cut the Loaf into three Halves*. *My Maſter, his Son, and I were alone in the Garden*. *I cannot drink none*.

Q. *What other grammatical Figures are there?*

A. The two following, as Conceits or Witticiſms may be claſſed with them, tho' they cannot properly be called either Grammatical or Rhetorical Figures, viz.

1. A Simple Conceit is a Witticiſm formed upon a Repetition of a Word or Words derived from one another, or ſuch as have a Reſemblance in Sound; as, *'Tis true as Truth itſelf*. *To bite the Biter*. *He was hampered in Hampſhire*. *Tho' ſhe is not fair, ſhe is rare*. *Bread is now Bread indeed*, i. e. ſcarce. To which may be added Puns, Catches, Bulls, &c. As a Jockey being aſked the Age of a Horſe,

Horſe, clapped his Hand upon the Back of the Beaſt, and affirmed *he was under five; meaning his four Fingers and Thumb. He remembered all that he did not forget.*

2. A COMPLEX CONCEIT is a Witticiſm or Species of Wit, the true Senſe of which is not eaſily diſcovered, ſuch as an Ænigma or Riddle, a Paradox or Rebus; as, a Perſon being aſked his Name, anſwered *Twenty Shillings*; meaning MARK (i. e. 13s. 4d.) NOBLE (6s. 8d.) which together make *Twenty Shillings*. Or if one ſhou'd ſay of Yeſterday,

I was To-morrow, but am not To-day;
Yet ſhall be one day hence; my Name diſplay.

To theſe may be added the following, which are the particular or ſpecific Names for ſome of the above general Figures,

1. PROSTHESIS adds one or more Letters to the Beginning of a Word; as, *yclad*, for *clad*.

2. APHÆRESIS takes one or more Letters from the Beginning; as, *'ſcap'd*, for *eſcap'd*.

3. EPINTHESIS adds one or more Letters in the Middle of a Word; as, *Blackamoor*, for *black Moor*.

4. SYNCOPE cuts one or more out of the Middle; as, *nathleſs*, for *nevertheleſs*.

5. PARAGOGE adds one or more Letters to the End of a Word; as, *learne*, for *learn*.

6. APOCOPE takes ſomething from the End; as, *Will*, for *William*.

7. METATHESIS changes the Order of the Letters; as, *Cruds*, for *Curds*; *brunt*, for *burnt*.

CHAP. V.

EXERCISES *or* EXAMPLES *of* BAD ENGLISH, *under all the Rules of* SYNTAX.

Examples under Rule I.

A Verb muſt agree &c.

The Preſent Time.

I loves. Thou hates. John reads. We hears. You ſtandeth. They weeps. *

I do † ſtudy, while thou does play. James doſt cough. We do jump. Ye does fall. They does cry.

I am coming. Thou is leaping. George is laughing. We is going. Ye is returning. The Horſes is drinking.

The Paſt Time.

I ſaw. Thou came. He turned. We ſhouted. Ye clappedſt. They groaned.

I did come. Thou did go. He did bend. We did ſtrive. Ye did burn. They did mow.

I was beaten. Thou was praiſed. He waſt burned. We was whipped. Ye was chided. The Servants was commended.

Promiſcuous.

Thou laughs. You ſhouts. A crooked Horn ſounds. Thou is writing and ſhall write. We was told. The Boys is prating. You was miſtaken. Thou blots thy Book and waſtes thy Ink and will be whipt. Plums is eaten.

Cæſar

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* *It was thought that new Examples, tho' no better, would, for certain Reaſons, be preferred to the old hackneyed ones.*

† *Some of theſe Examples are ſet right, leſt the Learner, expecting them always wrong, ſhould alter them by Gueſs.*

Cæſar commanded the Forces. Thou turned back. You was ſorry. I ſeed it in the Lane. He telled you about it. She knowed that was falſe. Thee doſt not ſpeak Engliſh.

Does thou hear? Will they go? Is I known? Shall thou talk? Has you received? Had thou heard? Has you toiled? Had they gone?

There was a Time. It was the Rule. Here was the Races. There was the Tents. Then was thou pleaſed. Hear ye. Love thou the Lord. There ſtands thou. He loſt the Book in which was entered all his Debts.

Examples to Rule II.

Two or more Nominative Caſes &c.

George and Daniel has been fighting. My Uncle and Aunt was caught in a Shower. Thy Brother and Siſter was running from School. John and I loves a Walk.

Thomas and I gets up ſoon. The Horſe and the Cow has been in the Paſture; and either the Hound or the Spaniel have been barking at them. Either Love or Money overcome her Reſolution. Him and me was dining.

Examples to Rule III.

A Subſtantive ſingular ſignifying a Number &c.

The common People judges by Report. Whoſe is this Flock of Sheep? Where does they paſture? Whoſe are that Herd of Swine? Where is they going to be ſold?

Examples to Rule IV.

The Adjective muſt agree with its Subſtantive &c.

This Boys are diligent. Theſe Girl writes well. That Horſes ſeems well fed. That Men loves Liquor. Thoſe Horſe is lofty.

He has been reading this three Hours. Sweep up that Aſhes. Let him mend that Bellows.

Reach

Reach me that Sciſſars. By this Means he got off.

Examples to Rule V.

Pronouns muſt agree with their Antecedent &c.

Your Mother walks ſtoutly, tho he be turned of ſixty. Your Father is feeble for one of her Age. The Horſe won eaſily, ſhe is very fleet. The Cow lows pitifully, he has loſt his Calf. The Hounds ran very ſwiftly, it was ſoon out of Sight.

The Girl was ſitting by herſelf, he cried ſadly. Thou, who has dirtied thy Book, ſhall be puniſhed. James, who were abſent, ſhall go without her Supper. The Books, which was loſt, are found again. Thomas and thou, which loveſt your Books, ſhalt have Praiſe.

Examples to Rule VI.

Verbs Tranſitive &c.

He ſent I. The Mayor ordered ſhe. The King choſe he. My Father loves I. James killed they. He called ye. He admired Thomas and thou.

Examples to Rule VII.

The Verb Subſtantive &c.

I am him. Thou art her. John is him. Theſe are them. This is her. Ye are they. This Man is him.

Examples to Rule VIII.

When a Relative is placed &c.

The Boy, who I met, ſpoke prettily. The Boy, who you will ſee next, will ſay nothing. The Lady, who you ſee, is my Aunt. Whom is he? Whom art thou? Whom do you ſay that I am? Who do you ſend?

Examples to Rule IX.

Prep. will have an Acc. Caſe &c.

She gave it to I. Leave that to ſhe. He went from they. He took it from we. John is below I. He ſtrove with ye. Let him go behind thou. He came

came with I. Who will you give that to? To ſhe.

Examples to Rule X.

Conjunctions and the Adverb than * &c.

George and I went out, when James and thee quarrelled. Give it to John and they behind him. He took it from him and ſhe. The Duke and him ſaw the Difference. Thomas and they are better Dancers than me. She is more genteeler than thee.

He ſtood and ſees it. Thou loveſt and fears him. They aroſe and comes to us. We went and ſits down by them.

Examples to Rule XI.

Conjunctions implying ſome Suppoſition &c.

Will you go, tho' he is from Home. Tho' he Kills me, I will aſk. If he is rich, he ſhould be more bountiful. Suppoſe thou teareſt it.

Examples to Rule XII.

The Infinitive Mode is governed &c.

He ought go. We helped him ſtand. Ye forced him fall. Ye wiſhed him go.

Examples to Rule XIII.

When two Subſtantives come together &c.

Borrow your Brother Book for I. This is John Gibſon Book. This is James Johnſon his Book. That is Mary Ford her Copy. This is Jane Dean her Slate. The Lord Name be praiſed. Death is all Men Fate. It concerns the King of England Honour.

Examples to Rule XIV.

A Noun or a Pronoun &c.

Them being admitted, the Uproar began. Me being

* Than *ſeems to be miſtaken for a Prepoſition by many; and confounded with* then *by more.*

being raiſed, he ran away. Him deſending, Mount Sinai trembled. Her falling down, he rode off.

CHAP. VI.

PROMISCUOUS EXERCISES.

PRAXIS I.

THE Miniſters preaches, but Sinners hears not.

Thou and him was commended for your Care.

Your Siſter is older than me; but I can write better than her.

Frugality and Induſtry is the two Hands of Fortune.

The Heavens declares the Glory of God, and the Firmament ſhew his Handy work.

That Boy readeth well and writes better.

The Lion is the moſt terribleſt of wild Beaſts, tho' the Elephant be bigger and more ſtronger than her.

The old Gentleman drink heartily, tho' ſhe eat ſparingly.

He do not mind his Doctor Orders.

A Mans Manners commonly ſhapes his Fortune.

The Hope of great Profits are a Temptation to many.

O Lord, you is our Father; thou has made Summer and Winter.

Why ſtandeth thou ſo far off, and hideth thy Face in the needful Time of Trouble?

If he comes and finds us unprepared, he will be very angry.

It is more better that we ſhou'd do our Work firſt and then play.

PRAXIS

PRAXIS II.

CICERO was the moſt eloquenteſt of all Orators.

Either Riding or Walking are more pleaſanter than Confinement, in ſuch fine Weather, as theſe are.

Keep your Shop and your Shop will keep thee.

The laborioufeſt and diligenteſt Servants does not always make the moſt carefulleſt Maſters.

I hate thy Manners, who do not reverence Superiors.

God abhorreth thy Hypocriſy, which hears Sermons, but doſt not regard them.

He will find me ready, tho' he comes or ſends ever ſo ſoon.

My Father deſired me to return you the Thanks, which is due for your great Civility.

Thee and thy Brother ſhall dine with we.

I have ſome Hopes of reaching Congleton tomorrow, if the Weather proves favourable.

If he eſcapes, he may return; but if he is caught, he will be confined for Life.

He is one of the moſt ſwifteſt Runners, and moſt boldeſt Swimmers; and by this Means he may eſcape.

Glory ſurvive good Men after Death, Death takes not his Crown away.

PRAXIS III.

THOSE, which chuſe a private Life and Retirement, though they may exert every generous ſocial Virtue, as far as their Influence reach, makes not the moſt eminenteſt Figure in Hiſtory.

Them, that diſagree with their Neighbours, procure to themſelves much Hatred; but Men of meek Spirits hearken to good Advice, and had rather ſuffer Wrong than contend with any one.

To be careleſs of what others ſay of us, is a fatal Error.

Error. The Fear of Infamy are the Shield of Virtue, who ſhould never be laid down. To be negligent of our Character, makes us negligent of our Conduct. It is not enough that we is virtuous, we ſhould be careful alſo to appear ſo, and publicly diſcourage Vice in others, as well as refrain from the Practice of it ourſelves.

PRAXIS IV.

MEN, who is forward to Vice, is expoſed to the Devil Temptations; which Enemy of Mankind have long been accuſtomed to Miſchief, and rejoice to find a Mind inclined to Impiety.

There are no charms in the Female Sex that can ſupply the Place of Virtue. Without Innocency, Beauty is unlovely, and Quality contemptible. Good Breeding degenerates into Wantonneſs, and Wit into Impudence.

I take it to be an Inſtance of a noble Mind, to bear great Qualities, without diſcovering in a Man Behaviour that he is conſcious of being ſuperior to the Reſt of the World.

Men of profligate Lives, and ſuch as find themſelves incapable of riſing to any Diſtinction among their Fellow-creatures, is for pulling down all Appearances of Merit, which ſeems to upbraid them; and Satyriſts deſcribes nothing but Deformity.

By a generous ſympathy in Nature, we feel ourſelves diſpoſed to mourn when any of our Fellow-creatures is afflicted; but injured Innocency is an Object that carries in it ſomething inexpreſſibly moving; it ſoftens the moſt manlieſt Heart with the tendereſt Senſations of Love and Compaſſion, till at length it confeſſes its Humanity, and flow out into Tears.

PRAXIS V.

THERE is no Body ſo weak of Invention, which cannot aggravate or make ſome little Stories to vilify his Enemy; and there is few but has good Inclinations to hear them.

A ſolid and ſubſtantial Greatneſs of Soul look down with a generous Neglect on the Cenſures and Applauſes of the Multitude, and place a Man beyond the little Noiſe and Strife of Tongues.

Why do we ſee the generous Man forgives his Enemies, the liberal Man do Acts of Juſtice to the Poor, the ſtout Man fight, and the wiſe Man adviſes? but to acquire the Reputation of ſuch or ſuch a meritorious Action. Next to being in Reality virtuous, there is nothing ſo much to be praiſed as the Reputation of being ſo.

Moſt Men is governed by Cuſtom or Authority, not one in ten thouſand think for himſelf; and that Few which have Courage enough to reject the Force of either, dares not act up to their Freedom, for Fear of incurring the Cenſure of Singularity.

The Uſe we make of Life alone render it good or bad. If a Man lives up to the Rules of Virtue, his Life cannot be too long; if, on the contrary, he follow irregular Courſes, he cannot be too ſhort.

There is nothing ſo delightful, ſays *Plato*, as the hearing or the ſpeaking of Truth; for which Reaſon there is no Converſation ſo agreeable as that of the Man of Integrity, which hear without any Intention to deceive, and ſpeak without any Intention to betray.

PRAXIS VI.

THERE is nothing that more betray a baſe and ungenerous Spirit, than the giving of ſecret Stabs to a Man's Reputation.

The greateſt Souls has ſometimes ſuffered their-

ſelves to be tranſported with the Delight they take in the Enjoyment of Riches. The Name of Wealth, ſays a Philoſopher, attract more Reverence than Wiſdom, Sweetneſs of Diſpoſition, or even Virtue itſelf.

Education is to the Mind what Cleanlineſs are to the Body; the Beauties of the one, as well as the other, is baniſhed, if not totally loſt, by Neglect. And as the moſt richeſt Diamond cannot ſhoot forth its Luſtre without the ſkilful Hand of the Poliſher; ſo will the latent Virtues of the nobleſt Mind be buried in Obſcurity, if not called forth by Precept and the Rules of good Breeding.

The Prerogative of good Men appear plainly in this, that Men bears more Honour to the Sepulchres of the Virtuous, than to the boaſted Palaces of the Wicked.

PRAXIS VII.

REVENGE ſtops at nothing that is violent or wicked; the Hiſtories of all Ages is full of the tragical Outrages that has been committed by this diabolical Paſſion.

A paſſionate Temper renders a Man unfit for Buſineſs, deprives him of his Reaſon, rob him of all that are great and noble in his Nature; it makes him unfit for Converſation, deſtroys Friendſhip, change Juſtice into Cruelty, and turn all Order into Confuſion.

Avarice and Ambition is the two Elements that enters into the Compoſition of all Crimes. Ambition is boundleſs, and Avarice inſatiable.

Some People is all Quality; you would think they were made up of nothing but Title and Genealogy; the Stamp of Dignity deface in them the very Character of Humanity, and tranſport them to ſuch a Degree of Haughtineſs that they reckon it beneath them to exerciſe either good Nature or good Manners. That

That Anger is not warrantable that have ſeen two Suns.

PRAXIS VIII.

IN all Things Miſtakes is excuſable; and an Error that proceeds from any good Principle, leave no Room for Reſentment.

Covetous Men needs Money leaſt, yet moſt affects it; and Prodigals which needs it moſt, leaſt regards it.

Conſcience and Covetouſneſs is never to be reconciled; like Fire and Water they always deſtroy each other, according to the Predominancy of either.

Worldly Glory end with the World, and for what concerns us, the World ends with our Lives. What has we to be proud of? Is not all Things periſhable? The Time of flouriſhing Pride is ſoon over, and our little Greatneſs is loſt in Eternity.

There is ſeldom any Thing uttered in Malice, which turns not to the Hurt of the Speaker: Ill Reports does Harm to he that ſpeaks them, and to thoſe they are made of as well as to they that made them.

PRAXIS IX.

HOW vain is ſuch which is deſirous of Life, yet would avoid old Age, as if it were a Reproach to look old! Tell a Woman of her Age, and perhaps you make her as deeply bluſh as if ye accuſed her of Incontinency.

Endeavour to make Peace among thy Neighbours; it is a worthy and reputable Action, and will bring greater and juſter Commendations to thou, and more Benefit to thoſe with who you converſes, than Wit and Learning, or any of thoſe much admired Accompliſhments. Account it no Diſgrace to be cenſured by thoſe Men whoſe Favours would be no Credit to thou; thyſelf only knows what thou art;

others only gueſs at thee; rely not, therefore, on their Opinion, but ſtick to thine own Conſcience.

As a Bee in a Bottle labours for his Enlargement to little Purpoſe; ſo the Mind of Man, intent on Things vain or contrary to its Nature, is full of Diſquietude, and never gains his End. A Diſpoſition calm and ſerene, founded on Virtue and Knowledge; an induſtrious Behaviour to diſcharge the Duties of our reſpective Stations; and a firm Reliance on Providence for our Support under all Difficulties, makes us more happy than the Poſſeſſions of the *Indies*.

Contentment is a conſtant Store,
Deſire what's fit, and nothing more.

PRAXIS X.

BRIMFUL *the pretty Eyes appears,*
And burſt at laſt a Flood of Tears.
A Moment, Traveller, fix thine Eye,
Nor paſs ſo fam'd a Marble by.
The Mirth of Rome, *of* Nile *the Wit,*
The Pride and Pleaſure of the Pit,
The Joy, the Grief of human Eye,
Lies bury'd here where Paris *lie.*

What profit we, that us from Heaven derives
A Soul immortal, and with Looks erect
Surveys the Stars, if, like the Brutal Kind,
We follow where our Paſſions lead the Way.
A Generous Friendſhip no cold Medium know,
Burn with one Love, with one Reſentment glow;
One ſhould our Intereſts and our Paſſions be,
My Friend muſt hate the Man which injures me.
Reaſon's whole Pleaſure, all the Joys of Senſe,
Lies in three Words, Health, Peace, and Competence.
In vain our Flocks and Fields increaſe our Store,
If our Abundance makes us wiſh for more.

Im-

Immodeſt Words admits of no Defence;
For Want of Decency is Want of Senſe.
Honour or Shame from no Condition riſe,
Act well your Part, there all the Honour lie.
Hope ſprings eternal in the human Breaſt;
Man never are, but always to be bleſt;
The Soul uneaſy, and confin'd at Home,
Reſt, and expatiate, in a Life to come.

PRAXIS XI.

REputation, who is the Portion of every Man, which would live with the knowing and elegant Part of Mankind, are as ſtable as Glory, if ſhe be as well founded; and the common Cauſe of human Society is thought to be concerned, when we hear a Man of good Behaviour calumniated.

How bright does the Soul grow with Uſe and Buſineſs! With what proportioned Sweetneſs do that Family flouriſh, where but one laborious Guide ſteer a well-ordered and regular Courſe!

Be very careful in your Promiſes, and juſt in your Performances; and remember he is better to do and not to promiſe, than to promiſe and not perform.

Truth is the Bond of Union, and the Baſis of human Happineſs; without this Virtue, there are no Reliance upon Language, no Confidence in Friendſhip, and no Security in Promiſes or Oaths.

Truth is always conſiſtent with itſelf, and need nothing to help it out; it is always near at Hand, and ſit upon our Lips, and is ready to drop out before we is aware. Whereas a Lie is troubleſome, and ſet a Man's Invention on the Rack, and one Trick need a great many more of the ſame Kind to make it good.

A Man, which entertaineth a high Opinion of himſelf, is naturally ungrateful; he has too great an Eſteem of his own Merit, to be thankful for any Favours received.

Mere Baſhfulneſs without Merit is aukward, and Merit without Modeſty inſolent: But modeſt Merit have a double Claim to Acceptance, and generally meet with as many Patrons as Beholders.

PRAXIS XII.

ACTION keep the Soul in conſtant Health, but Idleneſs corrupt and ruſt the Mind; for a Man of great Abilities may, by Negligence and Idleneſs, become ſo mean and deſpicable, as to be an Incumbrance to Society, and a Burthen to himſelf.

Whatſoever Conveniences may be thought to be in Falſhood and Diſſimulation, it is ſoon over; but the Inconveniency of it are perpetual, becauſe ſhe brings a Man under an everlaſting Jealouſy and Suſpicion; ſo that he is not believed when he ſpeaks Truth, nor truſted when perhaps he means honeſtly.

If Lying be habitual to yourſelf, it is no Wonder you diſtruſt what others ſay to you.

Modeſty is not only an Ornament, but alſo a Guard to Virtue. It is a Kind of quick or delicate Feeling in the Soul, which makes her ſhrink and withdraw itſelf from every Thing that has Danger in it. She is ſuch an exquiſite Senſibility, as warns her to ſhun the firſt Appearance of every Thing who is hurtful.

Pleaſure or Recreation, of one Kind or other, are abſolutely neceſſary to relieve our Minds and our Bodies from too conſtant Attention and Labour.

Recreation after Buſineſs are allowable; but he that follows his Pleaſure inſtead of his Buſineſs, ſhall, in a little Time, have no Buſineſs to follow.

Love Labour: If you do not want it for Food, you may for Phyſic. She ſtrengthens the Body, invigorates the Mind, and prevents the fatal Conſequences of Idleneſs.

Divine

Divine Providence always places the Remedy near the Evil; there is not any Duty to which Providence has not annexed a Bleſſing; nor an Affliction for which Virtue has not provided a Remedy.

PRAXIS XIII. *

O Death! how bitter are the remembrance of thee, to a Man that live at Reſt in his Poſſeſſions, unto the Man that have nothing to vex him, and that have Proſperity in all things.

O Death, Acceptable are thy ſentence unto the needy, and unto he whoſe ſtrength fail, and are vexed with things, and to him that Deſpair, and have loſt patience.

Fear not the ſentence of Death, remember they that has been before thee, and that came after, for this is the ſentence of the Lord over all fleſh, therefore why is thou againſt the pleaſure of the moſt High?

All that is of the earth, ſhall Turn to earth again; ſo the ungodly ſhall go from the Curſe to deſtruction.

A good life have but few days, but a good Name endure for ever.

In all thy gifts ſhew a Chearful countenance, and in proportion as God has enriched thee.

For the Lord will Recompence, and give thee ſeven times as much.

Nay, bleſſed ſhall he be, that are exerciſed in theſe thing, and Death ſhall rid him of every trouble.

O thou, which is enamoured with the Beauties of truth, and has fixed thy heart on the ſimplicity of her Charms, hold faſt thy fidelity unto ſhe, and forſake him not; the conſtancy of thy Virtue ſhalt Crown thee with honour.

Fame

* *This and the following Praxis are erroneous in Reſpect to Capitals as well as Concord.*

Fame and Opportunity has ſwift wings, and the Difference are, that the former go forward; Time muſt therefore be taken by the forelock, for occaſion paſt is irrecoverable, and the Loſs by Neglect Irreparable.

PRAXIS XIV.

HAD thou the Ear of the ſtag, or were thy eye as Strong and piercing as the eagle; did thou equal the Hound in ſmell, or could the ape Reſign to thou his Taſte, or the tortoiſe his feeling, yet without reaſon what would they avail thee; Periſh not all theſe like their kindred?

Enough has thou of life, but regards it not; thou is in want of it, O Man! but thou is Prodigal; thou throws it lightly away, as if thou had more than enough, and yet thou repines that it is not gathered again unto thee.

As one wave puſhes on another till both is involved in that behind him; even ſo ſucceed evil to evil, in the life of Man: The greater and the preſent ſwallows up the leſſer and the paſt. Our terror is real Evils; our expectations looks forward into Improbabilities.

Good books is a Guide to Youth, and entertainment for Age; they ſupport us under Solitude, and keeps us from being a Burden to ourſelves. When we are Weary of the living, we may repair to the Dead, which has nothing of peeviſhneſs, Pride, or deſign, in their Converſation.

Shame, diſeaſes, Diſappointments, and ſelf-condemning reflections, is the Common puniſhment of Sloth; but Succeſs and riches generally Attends an unwearied Diligence and application to buſineſs.

Youth is raſh and precipitant, whilſt the Blood run through the veins with great rapidity; the Paſſions is ſtrong and unruly, and the mind too looſe

and

and airy to be guided by the wiſe Counſel of the aged; and the knowledge of ourſelves comes often too late to prevent their ruin.

Zeal, when grounded upon Knowledge, and guided by Prudence and Charity, give ſuch a Life and Vigour to Devotion, that all who ſees it ſo exerted muſt applaud it.

CHAP. VII.

ORTHOGRAPHY *and* SYNTAX *exemplified together.*

On APPLICATION.

SINCE the days that are paſt is gone for ever, and thoſe that are to com may not com to thee, it behove thee, O man? to employ the preſent tyme without regretting the loſs of that which is paſt; or much depending on that which is to come.

This inſtant is thine, the next is in the Woom of futurity, and thou knows not what it may bring forth. Whatſoever thou reſolveth to do, do it quickly: Defer not till the Evening what the Morning may accompliſh. Idleneſs is the parint of Want and of Pane; but the labour of virtue bring forth pleaſure.

The hand of Diligence defeateth want. Proſpirity and Succeſs is the Induſtrious man's attendints. The ſlothful Man is a burthin to himſelf; his Hours hangs heavy on his Head, he loytereth about, and noeth not what he would do. His days paſſes away like the ſhado of a cloud, and he leveth behind him no mark for remembrance. His body is diſeſed for want of exerciſe: He wiſhes for Acſhon, but has not pour to moov. His mind is in darkneſs: His thowts is confuſed: He longeth for Nolledge, but hath no application.

RULES *for polite and uſeful* CONVERSATION.

BY obſarving the laws of politeneſs, tho' you are not maſter enough of Youmour, and abundence of Words ſo as to ſay wittee Things, and tell an agreeable ſtore, you may carry yourſelf ſo obleigingly to the companie as to pleaſe; and whatever a Miſtakin vanity may ſuggeſt, I will dare to ſay, that it is more advantageous to a man's reputaſhon, for a parſon to pleaſe in converſation than to ſhine in it. Politeneſs will more effectualie gain us eſteem and love, and make our companie more Deſirable than the moſt extraordinary parts and attainments we can becum maſters of. Eloquence, a ſhew of learning, and a pretence of an extenſive knowledge, ſeldom fales to excite envy, and promote ilwil againſt us; but the pollite cumpanion, as he endeavours to Eclipſe no bodie, is reſpected by all.

He that is polite, will in courſe obſarve to conform himſelf to the taſte, caracter, and preaſant humor of the cumpanie; but this is never found whare the Parſon does not firſt endeavour to ſtock himſelf with a large fund of good natir, and compleſence; but as he never ſucceeds that forces natir, I do not pretend to ſay that any raſhonal Parſon ought to balk his talent in converſation, on the contrary, never attempt ralery or youmerous ſtory, if your tallent is not for youmer or ralery. Conſider your capacitie, and keep within the bounds of what you Know. Never talk of things you are ignorant of, unleſs it be for information.

He that tranſgreſſeth this ruel, tho' in other particulars he may be a man of geneous and meret, will talk like a fool, and appear like a cocſcom. Avoid all diſputes, if poſſible, and if you are forced into an argument, be cool and modeſt in your replyes. There is no part of converſation that requires more

wit

wit and good Humour, than to acquit oneſelf with honour in an obſtinate controverſy. Coolneſs and modeſty ſeldom fails of gaining the victry, at leaſt in the opinion of the herers, who always and Juſtly deſpiſeth the Dogmatical diſputant, that ſhows more deſire to recommend himſelf than to prove the truth.

Nothing can be more rideculous and Blamable, than to be angry with another, becauſe he is not of your opineon; conſider, that as his Private intereſt, his education and means by which another has attained his nowledge, is very different from yours, it is almoſt impoſſible he ſhould think as you do; or at leaſt he has as much right to be Angry with you as you can have to be angry with him; and even they, who contend for no more than honour and victory, cannot give their adverſary a greater advantage over them than to fall into a paſſion. This ruil is further ſtrengthened by the abſurdity of being angry with a weak and ignorant parſon, who ought to be a greater object of our pity than our angir; or with our equals, for they never valle ſuch a parſon. It is true, if a man be engaged with a nave or a fool, who can bear their contradicſhon? but then remember, that it will be more prudant and eaſy even then to ſuppreſs all warmth of temper, which may expoſe you, but never Convince or reform them.

Nothing procure a man more eſteem and leſs envey from a compañie, than ofering to moderate diſputes without engagen on either ſide; he obtains the amiable Character of being imparſhal, and gains an opportunitie of ſifting to the bottom, of ſhowing his judgment, and ſometimes of Addreſſen himſelf in a genteel manner to the contending parties; And be careful when Victery declares on your Side, never to puſh your triumf too far; go ſo far as to make the cumpanie ſenſible you have your adverſary in your

your power; but let them alſo confeſs you are too generous to make uſe of it.

Talk very little of yourſelf; nothing is more imprudent than to diſcover your faults, nor more rediculous than to puff your ſuppoſed virtues. And it is every whit as diſagreeable to interrupt converſation with a detale of your domeſtic and private affares; your wife, your children, your ſervants, your horſes, And hounds, is bad ſubjects Over a glaſs of wine, or over a diſh of coffy.

If you ingroſs all the converſation to yourſelves it will ſoon be diſliked, and a contemptuous taceturnity are equally as affronting; and when you talk, conſider your Age and character in Life. Many things are becoming the Mouth of an aged Parſen, which Loſes their buety and Force in the converſation of youth; and to hear an Emptie formal man diſſiden all Contraverſies, with a ſhort Sentence, are more intolerable. If you are remarkably famous for any particular Science, avoid talking of it as much as may be; becauſe you cannot get any thing by it, but you may certainly looſe a great deal of credit. And when ever you have occation to commend, give your reaſons for ſo doing, that you may not be ſuſpected of Flattery. but nothing is mor blamable in converſation, then the liberty which ſome take under the ſpecious name of Freedom to ſpeak their minds. Theſe men ar always troubleſome to ſome part of the cumpanie, becauſe they only Endeavour to ſatisfy their own youmour, by bolting ſome rude ill-timed ſpeech, or cracking a joke; when an opoſite behaviour mite have preſerved a Friend, or made a man's Fortun.

in fine, if you mean to promote good neighbirhood, Never lug into converſation either religeus or poletical differences: Abſtain from all parſonal reflections;

flections; and never offend the chaſte and pious Ear with Luſhes and ſmotte expreſſions or invouendoes; with needleſs imprecations and blasfemus oaths.

MAXIMS *for the* LADIES.

THAT no wimen can be handſome by the forſe of features alone, any more than ſhe can be witty, Onely by the Help of Speech.

That pride deſtroys all ſimmitry and grace, and affectaſion is a more terrible enemy to fine Facts than the ſmall Pox.

That no wimen is capable of being butiful, who is not incapable of being falſe; and what would be odious in a friend, is deformity in a miſtreſs.

From theſe few principles thus Lade down, it will be eaſy to prove, that tl e true Art of aſſiſting Beauty conſiſt in embelliſhin the hole perſon, by the proper ornaments of vertuous and commendable qualityes; by this help alone it is, that them who are the faverite work of nature, or, as Mr. Dryden expreſſes it, the procelain clay of human kind, become animated, and are in a capaſity of exarting their charms, and them who ſeem to have been neglected by her, Like modils rought in haſte, is capable in a great meaſure of finiſhing what he has left imperfect.

it is methinks a lo and degrading idea of that Seks which was created to refyne the joys and ſoften the cares of humanity by the moſt agreable partiſepaſhen, to conſider them merely as objects of ſight. that is abridging them of their natural extent of pour, to put them upon a Level with their pictors. How much nowbler is the contemplation of buty heitned by vertue, and commanding our eſtim and Love, while it draws our obſervation? how faint and ſpiritleſs are the charms of a Cocket, when compared with the real Lovelineſs of ſophronias inniſans, piety, good

humour, and truth: virtues which add a nue ſoftneſs to her ſeks, and even butifies her buty; that agreeableneſs which muſt otherwiſe have appeared no Longer in the modiſt virgin, is now preſerved in the tender muther, the prudent frend and faithful wife. colors artfully ſpred upon canvas, may entertane the ey, but not affect the hart; and ſhe who takes no care to add to the natural graces of her parſon, any excellin qualittes, may be allowed ſtill to amuſe as a pictur, but not to triumf as a buity.

When adam is introduced by Milton Deſcribing eve in paradice, and Relating to the angel the impreſions he felt upon ſeeing hir at hir firſt creation, he does not repreſent her as a greſhan Venus, by her ſhape or featur, but by the luſtor of her mind, which ſhon in hem, and gave them the pour of charmin.

Grace was in all her ſteps, hivin in her ey,
In all her geſters dignity and love!

without this irradiatin pour, the proudeſt fair one ought to kno, whatever her glas may tell her to the contrary, that her moſt perfect feturs are uninformed and ded.

I cannet better cloſe this moral than by a ſhort epitaph, written by ben Johnſon, with a ſpirit which nothing cud Inſpire, but ſuch an object as I have been Deſcribing:

Undernith this ſtone doth lie
as much virtu as cud die,
which when alive did vigour give
To as much buity as cud live.

CHAP.

CHAP. VIII.

FALSE ENGLISH *collected by* Dr LOWTH * *from various Authors.*

PRAXIS I.

I perſecuted this Way unto the Death. About an eight Days. To ſee whether Mordecai his Matter wou'd ſtand. My Paper is Ulyſſes his Bow.

The more Shame for ye; holy Men I thought ye. But Tyrants dread ye. His Wrath will deſtroy ye both. Paſs ye away, thou Inhabitant of Saphir.

Plutarch or any other that write Lives. Every[1] of us, each for his ſelf[2] laboured. The Depravation to which every[1] of them was ſubject. The former's Phlegm was a Check upon the latter's Vivacity.

Let each eſteem other[2] better than themſelves.[3] As either of theſe Qualities are wanting. Every one of the Letters bear[4] Date and contain a complete Narrative.

I don't think any one to blame for taking due Care of their[5] Health.

* *It was thought that a Collection of Miſtakes, which have actually been made by ſome of our beſt Writers, wou'd be of greater Service to Learners, than falſe Engliſh made on Purpoſe: As there wou'd be great Danger of their falling into ſome or other of theſe, miſled by the Example of the great Writers, who made them, if they were not taught, by the ſtill greater Authority of* LOWTH, *to conſider them as Errors.*

It may be proper to inform young Beginners, that theſe being moſtly Pieces of Sentences only, many Words will occur, which they cannot govern.

The Duke of Milan and his more braver Daughter. After the moſt ſtraiteſt Sect of our Religion. One of the firſt and chiefeſt Inſtances. Attend to what a leſſer Muſe indites. The Tongue runs faſter the leſſer Weight it carries.

1, *every one.* 2, *another.* 3, *himſelf.* 4, *bears Date, and they.* 5, *his. When we ſpeak of an unknown Perſon, who may be either Male or Female, we uſe the Maſculine Pronoun, as being of the more worthy Gender, as Grammarians ſpeak.*

PRAXIS II.

KNowing that you was my old Maſter's Friend. The Account you was pleaſed to ſend me. Wou'd to God you was within her Reach. I am juſt now as well as when you was here.

What art thou, that thus range the Camp alone? Juſt of thy Word, who knew no Wiſh, but what the World might hear. Now, now, I ſeize, I claſp thy Charms, and now you burſt, ah! cruel, from my Arms.

I think it be thine. Before the Heavens thou wert. Remember what thou wert. I knew thou wert not ſlow to hear. Thou, who of old wert ſent to Iſrael's Court. Thou, Stella, wert no longer young.

The Rules from which we are ſwerved. The Obligation was ceaſed. Whoſe Number was now amounted to three Hundred. This Mareſchal was entered into a Conſpiracy. When half the Men are deſerted or killed.

Go, flee thee away. They took great Pains to agree the Sacred with Profane Chronology. Wou'd the Gods ſucceed my Toils. If Jove ſucceed this Arm.

I muſt premiſe with three Circumſtances. They think to ingratiate with him by calumniating.

Seven times more that it was wont to be heat.

Bleſ-

Bleſſed is the Man that hath not ſat in the Seat of the Scornful. He wou'd have ſpoke. Words interwove with Sighs. Thoſe Kings who have ſtrove. And to his faithful Servant hath bore Witneſs. Envious Darkneſs had ſtole them from me.

And in Triumph had rode. I have choſe this perfect Man. The fragrant Brier was wove between. I will ſcarce think you have ſwam in a Gondola. A numerous Train have ran. Which I had no ſooner drank.

Then finiſh what you have began,
But ſcribble faſter if you can.

The Men begun to embelliſh themſelves. Wrapt into future Times the Bard begun. Repeats you Verſes wrote on Glaſs. Mr. Miſſon has wrote. His Voice which was broke. No civil Broils have aroſe. Who by Turns have roſe. The Sun has roſe and gone to Bed.

This nimble Operator will have ſtole it. Some Philoſophers have miſtook. He, that might have took. Silence was took ere ſhe was ware. When a free Conſtitution has been ſhook. Too ſtrong to be ſhook by his Enemies. Even there he ſhou'd have fell. Sure ſome Diſaſter has befel.

A ſecond Deluge Learning thus o'er run,
And the Monks finiſh'd what the Goths begun.

PRAXIS III.

HE, whom you pretend reigns in Heaven, is ſo far. Three or four whom you wou'd ſay paſſed their Time agreeably.

Scotland and Thee did in each other live. Here's none but Thee and I. But thou falſe Arcite never ſhall obtain thy bad Pretence. And whereſoe'er thou caſt thy View.

There's two or three of us. There was more Sophiſts than one. The Number of the Names

were about 120. Rebekah took goodly Raiment which were with her, and put them.

For who love I ſo much? Whoe'er I woo. Whoever the King favours. Thoſe who he thought true. Who ſhou'd I meet but my old Friend? Who ſhou'd I ſee but the Doctor? Laying the Suſpicion upon ſomebody I know not who.

Reſtores to[1] this Iſland that Tranquility to which they had been Strangers. What Reaſons have the Church of Rome. There is no Conſtitution ſo careleſs of their own Defence.

All the Virtues of Mankind may be counted on a few Fingers, but his Vices and Follies are innumerable. A Man may ſee a Metaphor or an Allegory in a Picture, as well as read them in a Deſcription. A Lampoon or a Satyr do not carry in them Robbery or Murder.

We ſpeak that[2] we do know, and teſtify that we have ſeen. This Submiſſion is it implyeth them all. And this is it Men mean. Who, inſtead of going about doing good, they are perpetually intent upon doing Miſchief.

Abuſe on all he lov'd or lov'd him ſpread. Return their Thanks to whom only it was due.

And ſo was alſo James and John, the Sons of Zebedee, which were Partners.

Whom ſay ye that I am? Whom think ye that I am? To that which once was thee. Art thou proud yet? *Ans.* Ay, that I am not thee. Time was, when none wou'd cry that Oaf was me.

1, *To the Inhabitants of this.* 2, *what, or that which.*

PRAXIS IV.

WHAT, know you that you ought not walk. To wiſh him wreſtle with Affliction.

God, who didſt teach the Hearts of thy faithful People by the ſending to them the Light. Sent to

to prepare by preaching of Repentance. By continual mortifying our corrupt Affections.

So well bred Spaniels civilly delight
In mumbling of the Game they dare not bite.

I would not be beholding to Fortune for any Part of the Victory.

With the Silver and the Gold which he had dedicate. All the hallowed Things that his Fathers had dedicate. When both Intereſts were incorporate.

We are hardlieſt able to bring ſuch Proof. Was the eaſilier perſuaded. That he may the ſtronglier provide. The Things highlieſt important. Who ſerved himſelf the righteſt.

Extreme elaborate. Marvelous graceful. Extreme unwilling. Extreme ſubject. Extraordinary rare. He behaved himſelf conformable to that bleſſed Example. I ſhall live ſuitable to a Man in my Station.

Changed her Miniſtry ſuitable to her own Wiſdom. If our Author had ſpoken nobler and loftier than another. Xenophon ſays expreſs. I can never think ſo mean of him. Many Men reaſon exceeding clear and rightly. We ſhou'd live ſoberly and godly.

Which they have ungodly committed. I think very maſterly written. Which deſcribes moſt lively our Actions and Paſſions. Which it lively repreſents.

Moſt likely to take ſooneſt and deepeſt Root. They hope for a ſoon and proſperous Iſſue. Uſe a little Wine for thine often Infirmities.

I only ſpake three Words. Her Boſom to the View was only bare.

I cannot by no Means allow him, that this Argument muſt prove.

By

By this Means thou ſhalt have no Portion. By that Means ſeeing the Continuance. Which for this nineteen Years we have let ſleep. I have not wept this forty Years.

Troubling myſelf about thoſe Kind of Things. I fancy they are thoſe Kind of Gods. I am not recommending thoſe Kind of Sufferings.

Did he not fear the Lord and beſought the Lord.

For ever in this humble Cell.
Let thee and I my fair one dwell.

PRAXIS V.

IF there be but one, it is no better; if there are only two—You are a much greater Loſer than me by his Death. She ſuffers hourly more than me. King Charles and more than him were at Liberty. For the Reception of a Prophet mightier than him. Thou art a Girl as much brighter than her. A Woman of greater Fortune than her[4] he had miſs'd.

Can the Fig-Tree bear Olive-Berries? either[2] a Vine, Figs? Either[2] how canſt thou ſay to thy Brother? Neither in this World, neither[3] in the World to come.

[4] The King nor the Queen were not at all deceived.

The Relations are ſo uncertain as[5] they require a great Deal of Examination. So as[5] it is a hard Calumny to affirm. So as[5] his Thoughts might be ſeen.

There was ſomething ſo amiable and yet ſo piercing in his Looks, as[6] inſpired me at once. This Computation being ſo trivial as[5] it is a Shame to mention it. It is the Nature of extreme Self-lovers as[5] they will ſet an Houſe on Fire.

I gained a Son and ſuch a Son as[5] all Men hailed me happy. The Duke had not behaved with that Loy-

Loyalty as[7] he ought. With thoſe Thoughts as[8] might contribute to their Honour. A Succeſſion of able Men as[9] may adorn.

Such ſharp Replies as[10] coſt him his Life. If he was truly that[11] Scarecrow as he is now painted. I wiſh I cou'd do that[11] Juſtice to his Memory to[12] oblige. There was no Man ſo ſanguine | who did[13] not | apprehend.

But never was ſo bold to[12] go beyond her. Which no body is ſo ſanguine to[12] hope. They are ſo bold to[12] pronounce. I muſt however be ſo juſt to[12] own.

Whoſe Characters are too[14] profligate that the managing of them ſhou'd be. You have too much Grace and Wit than[15] to be a Biſhop. If it be not ſo properly a Conſideration of Juſtice but rather[16] of Prudence. No Errors are ſo trivial but[17] they deſerve to be mended.

1, *ſhe* (was) *whom.* 2, *or.* 3, *nor.* 4, *Neither the King nor the Queen were at all.* 5, *that.* 6, *that it.* 7. *with which.* 8, *which.* (or 7, 8, *ſuch as.*) 9, *who.* 10, *that they.* 11, *ſuch.* 12, *as to.* 13, *as not to.* 14, *ſo profligate that the managing of them cannot be.* 15, *than* ſuperfluous. 16, *as.* 17, *as not to deſerve Emendation.*

PRAXIS VI.

WHO ſerveſt thou under? Who do you ſpeak to? I'll tell you who Time ambles withal, who Time trots withal and who he ſtands ſtill withal. Who doth he trot withal? We are ſtill at a Loſs who civil Power belongs to? She exclaimed on Haſtings, you and I.

Your Character, which I or any other Writer may value ourſelves by[1] drawing. You have beſtowed your Favours to[1] the moſt deſerving Perſons. Upon ſuch Occaſions as fell into[2] their Cognizance. That Variety of Factions into[3] which we are ſtill en-

engaged. To reſtore myſelf into[4] the good Graces of my fair Critics. Accuſed the Miniſters for[5] betraying the Dutch. Ovid whom you accuſe for[5] Luxuriancy of Verſe. The People of England may congratulate to[6] themſelves that. Something like this has been reproached to[7] Tacitus. He was made much on[8] at Argos. He is reſolved of[8] going. Neither ſhall make me ſwerve out[9] of the Path. If Policy can prevail upon[10] Force. I do likewiſe diſſent with[9] the Examiner. Ye blind Guides which ſtrain at[11] a Gnat. A ſtrict Obſervance after[5] Times and Faſhions. Much greater than any Regards after[12] his Father's Commands. In Juſtification to[5] the beſt of Queens. It was in Compliance to[13] ſome Perſons. The wiſeſt Princes need not think it any Diminution to[5] their Greatneſs, or Derogation to[9] their Sufficiency, to rely upon Counſel. He ſhewed no Averſion for[9] ſtrong Liquors. She never was averſe to[9] Flattery.

Into theſe common Errors look,
Which from great Authors I have took.

1, *upon.* 2, *under.* 3, *in.* 4, *to.* 5, *of.* 6, *to* ſuperfluous. 7, *Tacitus has been reproached with.* 8, *on.* 9, *from,* 10, *over.* 11, *out.* 12, *for.* 13, *with.*

AP-

APPENDIX:

CONTAINING

GENERAL DIRECTIONS

FOR

SPELLING, READING, AND WRITING ENGLISH.

CHAP. I.

Of SPELLING *and* WRITING.

1. READ over carefully the 2d, 3d, and 4th. Chapters of Orthography, and remark how the Vowels, Diphthongs, and Conſonants are ſounded, in different Sorts of Words, *Engliſh* and *Foreign*; and learn to write them accordingly: Obſerve where they keep their proper Sounds, and where they change them.

2. Take particular Notice what Letters are ſilent, or not ſounded at all; and remember to put in thoſe Letters in Writing, tho' you leave them out in Reading.

3. Obſerve how the Words in the two following Tables are ſpelt, which are of ſimilar Sound, but different Signification.

4. When you read any good modern Book, take great Time, and particular Notice how the Words are

are ſpelt as you go on; eſpecially ſuch as you are dubious about, or do not commonly meet with.

5. Whenever you are doubtful about the true Spelling of a Word, always conſult a good Dictionary, before you write it down, if your Time will poſſibly admit it. If not, note it down in your Memory, or on a Slip of Paper, and conſult one the the firſt Opportunity you have. Never proceed by Gueſs. Gueſſing never made a Scholar.

DIRECTIONS *about* CAPITALS.

CApitals, or great Letters, are never uſed among ſmall, in the Middle or End of Words, but only at the Beginning of Words in the following Poſitions, viz.

1. At the Beginning of every Book, Writing, Chapter, Section, Paragraph, &c.

2. At the Beginning of every Sentence after a Period, or full Stop, Note of Interogation or Admiration; and ſome do, and ſome do not, uſe them after Colons.

3. At the Beginning of every Line in Poetry, and every Verſe in the Bible.

4. At the Beginning of proper Names of all Sorts: Of Perſons, as, *John*, &c. Places, as, *London*, &c. Titles and Diſtinctions of Men and Women; as, *King*, *Queen*, *Biſhop*, *Knight*, *Lady*, *Eſquire*, *Gentleman*, *Sir*, *Madam*. Of Arts and Sciences; as, *Grammar*, *Logic*, *Rhetoric*, *Arithmetic*, *Geometry*, *Aſtronomy*, *and Muſic*. Of Trades; as, a *Carpenter*, a *Smith*, &c.

5. At the Beginning of the Names, Epithets, or Attributes of our Creator; as, *Jehovah*, *God*, *Lord*, *Almighty*, *Eternal*, *Holy Spirit*, or *Ghoſt*.

6. At the Beginning of all Adjectives derived from

from the proper Names of Men and Places; as, *Platonic*, *Copernican*, *Newtonian*, &c. *Engliſh*, *French*, *American*, &c. or belonging to the Titles of Men; as, *Reverend*, *Right Reverend*, *Honourable*, *Right Honourable*, &c.

7. The firſt Word of any notable Saying or Paſſage of an Author or Speaker, quoted in his own Words, muſt begin with a Capital, tho' it be not immediately after a full Stop.

8. The Pronoun *I*, and the Interjection *O*, muſt be written or printed with Capitals.

9. Any Part of Speech, which has a particular Emphaſis upon it, may be printed or written with a Capital; as, *Every Why has a Wherefore*.

10. Capitals are ſometimes uſed in whole Words or Sentences to expreſs ſomething particularly deſerving Notice; as, *I AM THAT I AM*. They are alſo uſed in Titles of Books, Chapters, &c. by Way of Ornament and Diſtinction.

11. In ſome Books, all Subſtantives are printed with Capitals; in others only Subſtantives Proper, or ſuch as are remarked above. So that it ſeems left to the Author's and Printer's Fancy whether Common Subſtantives ſhall be printed with Capitals or not.

All Adjectives, Pronouns, Verbs, Participles, and Particles, except as above, are to begin with ſmall Letters.

Of ABBREVIATIONS, *or Contractions of Words.*

AN Abbreviation, or Contraction of a Word, is, when one or more Letters of a Word are

* *The Editor accuſtoms his Scholars to begin all Subſtantives with Capitals, not that he accounts it abſolutely neceſſary in Point of grammatical Propriety, but to inure them to a Habit of diſtinguiſhing the Parts of Speech, as they proceed.*

printed or written to ſtand for the whole.

In this Caſe a Dot, reſembling a Period or full Stop, muſt always be put immediately after the ſaid Letter or Letters.

The following are the moſt uſual, clerk-like, and uſeful for the Diſpatch of Buſineſs.

A TABLE *of the moſt common* ABBREVIATIONS *with their* Explanations.

A. or *Ans*r. Anſwer
A. B. or *B. A.* Bachelor of Arts
*A. B*p. Archbiſhop
*Acc*t. Accompt
A. D. Anno Domini, in the Year of our Lord
*Adm*r. Adminiſtrator
*Ag*t. againſt
A. M. or *M. A. Artium Magiſter*, Maſter of Arts
A. M. Anno Mundi, in the Year of the World
a. m. ante meridiem, before noon
A. R. Anno Regni, in the Year of the Reign: or *Anna Regina*, Anne the Queen
*Att*y. Attorney
Aug. Auguſt
*Bar*t. Baronet
B. D. Bachelor of Divinity
Benj. Benjamin
*B*p. Biſhop
Bucks. Buckinghamſhire
B. V. M. Bleſſed Virgin Mary
C. or *Cent.* a Hundred
Capt. Captain
C. C. C. Corpus Chriſti College
Ch. Church
*Chanc*r. Chancellor
Chap. Chapter
*Cha*s. Charles
Cit. City, Citizen, Citadel
Cl. or *Cler.* Clerk, Clergyman
Co. Company, County
Col. Colonel
*Coll*r. Collector
C. S. Keeper of the Seal
C. P. S. Cuſtos privati Sigilli, Keeper of the privy Seal
C. R. Carolus Rex, Charles the King
*C*r. Creditor

Cwt.

*C*wt. Hundred Weight
D. Duke, *Denarius*, a Penny
*Dec*br. or 10*ber*, December
Dep. Deputy
*D*o. *Ditto* the ſame
*D*r. Debtor, Doctor
E. Eaſt, Evening, Earl
Eccles. Eccleſiaſtes
Ecclus. Eccleſiaſticus
Edw. Edward
E. g. or *ex. gr. exempli gratia*, as for Example
Eliz. Elizabeth
Eng. Engliſh, England
*Eſq*r. Eſquire
Ex. Example
Exch. Exchange
*Exec*r. Executor
Exod. Exodus
Exp. Expreſs, Explanation
Feb. February
Fr. France, French
F. A. S. Fellow of the Antiquarian Society
F. R. S. Fellow of the Royal Society
*F*t. Foot
Gen. Geneſis
*Gen*mo. Generaliſſimo
Gent. Gentleman
Geo. George
G. R. George the King
*Gov*r. Governor
Gr. Grains, Groſs
Hants. Hampſhire
*H*ble. Humble
Heb. Hebrews
Hen. Henry
Herts. Hertfordſhire
*Hh*d. Hogſhead
*Hon*ble. Honourable
*Hon*rd. Honoured
H. S. S. Hic ſiti ſunt, Here lie
Hund. Hundred
ibid. ibidem, in the ſame Place
id. idem, the ſame
i. e. id eſt, that is
inſt. inſtant
item, likewiſe
Iſa. Iſaiah
I. H. S. Jeſus Hominum Salvator, Jeſus Saviour of Men
I. N. R. I. Jeſus Nazarenus Rex Judæorum, Jeſus of Nazareth King of the Jews
Jan. January
*Ja*s. James
J. D. or *J. U. D. Juris utriuſque Doctor*, Doctor of both Laws i. e. Canon and Civil
*Jn*o. John
*jun*r. junior, the younger
*Kn*t. Knight
£. Pound ſterling

℔. *libra*, Pound weight
*Lad*ᵖ. Ladyſhip
*L*ᵈᵖ. Lordſhip
*L*ᵈ. Lord. *L*ᵈʸ. Lady
L. D. Lady Day
L. L. D. Legum Doctor, Doctor of Laws
L. C. J. Lord Chief Juſtice
Lieut. Lieutenant
*L*ʳᵉ. or *Ltr.* Letter
L. S. Locus ſigilli, the Place of the Seal
M. D. Doctor of Phyſic
Mus. D. Doctor of Muſic
M. P. Member of Parliament
*Mad*ᵐ. Madam
*M*ʳ. Maſter, *M*ʳˢ. Miſtreſs
*Meſſ*ʳˢ. Meſſieurs, Maſters
Math. Mathematics
*M*ᶜ. Mac, the Son
*Merch*ᵗ. Merchant
M. S. Memoriæ ſacrum, Sacred to the Memory
M. S. Manuſcript
M. S. S. Manuſcripts
N. North
N. B. Nota bene, mark well
*N*ᵒ. Number
Nov. or *9ber.* November
N. S. New Style
Ob. obulus, a half-penny
Obj. Objection
Obs. Obſervation
*Ob*ᵗ. or *Ob*ᵈᵗ. obedient
Oct. or *8ber.* October
O. S. Old Style
Oxon. Oxford
Oz. Ounce
p. or *pa.* page
Parl. Parliament
P. C. Privy Councellor
*p*ᵈ. paid
pen. or *penult.* the laſt but one
℔. per, by. ℔ Cent. by the Hundred
Philomath. a Lover of Learning, or of the Mathematics
p. m. poſt meridiem, after noon
P. S. Poſtſcript
Ps. Piece
Q. Queſtion, Queen, *Quadrans*, a Farthing
q. d. quaſi dicat, as if he ſhould ſay
q. l. quantum libet, as much as you pleaſe
q. ſ. quantum ſufficit, as much as is ſufficient
Q. E. D. quod erat demonſtrandum, which was to be proved
*Q*ʳ. Quarter
*Q*ᵗ. Quantity, Quart
*Rec*ᵈ. Received
Reg. Prof. Regius Profeſſor, King's Profeſſor.

Reg.

Reg. Dep. Deputy Regiſter
Regt. Regiment
Remdr. Remainder
Revd. Reverend
Richd. Richard
Robt. Robert
Rt. Hon. Right Honourable
S. South, Shilling, Saint
S. A. ſecundum artem, according to Art
S. N. ſecundum naturam, according to Nature
Salop. Shropſhire
ſc. or *ſcil. ſcilicet*, to wit
ſd. ſaid
Senr. ſenior, the elder
Sept. or *7ber.* September
Servt. Servant
ſſ. Semiſſis, half a Pound
S. T. P. Sanctæ Theologiæ Profeſſor, Profeſſor of Divinity
St. Saint
Thes. Theſis, Theſſalonians
Thos. Thomas
ult. ultimus, laſt
v. vide, ſee
v. or *ver.* Verſe
viz. videlicet, namely
V. P. Vice Preſident
v. p. vide paginam, ſee Page
W. Weſt
Wilts. Wiltſhire
Wm. William
Wpful. Worſhipful
Wt. Weight
Xt. Chriſt
Xtmas. Chriſtmas
Xtn. Chriſtian
ye. the, *ym.* them
yn. then, *yr.* their, your
ys. this, *yt.* that
&. and
&c. et cætera, and the reſt, and ſo forth.

Avoid theſe Contractions as much as poſſible, unleſs for private Uſe, and where they would be ridiculous at length, as *&c.* for *and ſo forth*, or *the reſt*, *Mr* for *Maſter*, and *Mrs* for *Miſtreſs*, &c. It argues Diſreſpect to uſe Contractions to Superiors, and is often puzzling to others.

The CHARACTERS *of the* PLANETS.

☉ The *Sun.*
☾ The *Moon.*
☿ The Planet *Mercury.*
♀ The Planet *Venus.*
⊕ The *Earth* conſidered as a Planet.
♂ The Planet *Mars.*
♃ The Planet *Jupiter.*
♄ The Planet *Saturn.*

The Twelve SIGNS *of the* ZODIAC.

♈ *Aries*, or the Ram.	♎ *Libra*, or the Balance.
♉ *Taurus*, or the Bull.	♏ *Scorpio*, or the Scorpion.
♊ *Gemini*, or the Twins.	♐ *Sagittarius*, or Archer.
♋ *Cancer*, or the Crab.	♑ *Capricornus*, or Goat.
♌ *Leo*, or the Lion.	♒ *Aquarius*, or Waterman.
♍ *Virgo*, or the Virgin.	♓ *Piſces*, or the Fiſhes.
Called Northern Signs.	Called Southern Signs.

Of NUMBERS *and* FIGURES.

NUmbers are uſually expreſſed either by theſe ſeven Roman Capitals, I. V. X. L. C. D. M. which are called Numerals; or by theſe Ten Characters, *viz.* 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called Figures, and 0, which is a Cypher.

Their Significations.

I. One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thouſand.
1 One. 2 Two. 3 Three. 4 Four. 5 Five. 6 Six. 7 Seven. 8 Eight. 9 Nine. 0 Nothing.

Obſerve concerning the numerical Letters, that if a leſs numerical Letter be placed before a greater, it takes away from the greater ſo many as the leſs ſtands for; but being placed after a greater, it adds ſo many to it as the leſs ſtands for: As the Letter V ſtands for *Five*; but I being placed before it, takes

One

One from it, and makes both ſtand but for *Four*; thus, IV. But I being ſet after the V, adds *One* to it, and makes it *Six*, VI. Take Notice of theſe Examples.

IV.	Four	V.	Five	VI.	Six
IX.	Nine	X.	Ten	XI.	Eleven
XL.	Forty	L.	Fifty	LX.	Sixty
XC.	Ninety	C.	Hundred	CX.	Hundr. and Ten.

Obſerve concerning the Characters of Figures, that Cyphers at the Right Hand of Figures increaſe their Value ten Times; as, 1 One, 10 Ten, 100 Hundred, 700 ſeven Hundred, 7000 ſeven Thouſand; but at the Left-Hand they ſignify nothing; as, 01 makes but *One*; 002 but *Two*.

A Figure at every Remove from the Right Hand increaſes its Value ten Times; as, 9 Nine, 98 Ninety-eight, 987 Nine Hundred and Eighty-ſeven.

Numbers are ſometimes expreſſed by ſmall Roman Letters; as, i. *one*, ii. *two*, xvi. *ſixteen*, lxxviii. *ſeventy-eight*, &c.

Where Books, Chapters, Sections, and Verſes, are cited, the numerical Letters are generally uſed to ſignify the Books or Chapters, and the Figures to ſignify the Sections, Verſes, or ſmaller Parts: as, *Exod.* xii. 17. *Exodus, the twelfth Chapter, and the ſeventeenth Verſe.* So *B.* IX. *Sect.* 24, ſignifies *Book the Ninth, and the Twenty-fourth Section.*

Figures are alſo uſed to expreſs the Things following, *viz.*

1. The Order or Succeſſion of Things; as, *1ſt, 2d, 3d, 4th, 10th, 29th; firſt, ſecond, third*, &c.

2. The Fractions or Parts of Things; as, ½ *one-half*, ¼ *one-fourth*, or *quarter*, ⅝ *five-eights*, ¾ *three-quarters*, &c.

3. The Number of Actions; as, 2*ce*, *twice*; 3*ce*, *thrice*.

4. The

4. The Size of Books; as, 4*to*. *Quarto*, 8*vo*. *Octavo*, 12*mo*. *Duodecimo*, or *Twelves*, 24*mo*. *Twenty-fours*.

5. Some Months; as, 7*br*. *September*, 8*br*. *October*, 9*br*. *November*, 10*br*. *December*.

CHAP. II.

DIRECTIONS *for* READING *PROSE, according to the* Points, Cadence, *and* Emphaſis.

PROSE is the common Method of expreſſing our Thoughts in Diſcourſe or Writing; it is looſe and unconfined to poetical Meaſure, Rhyme, &c. *i. e* no certain Number of Syllables is required to make a Line or Sentence, and in this Senſe it ſtands oppoſed to Verſe: Yet, if Proſe be well written, it admits of great Harmony, and is nearly as muſical as Poetry, when free, unreſtrained, and grateful to the Ear.

Before any Directions are given to the Scholars, it may not be improper to propoſe one to the Teacher; which is, that whatſoever Leſſon he appoints the Learner to ſpell, or read, he ſhould ſometimes ſpell or read that very Leſſon over before the Scholars, for their Imitation. In reading any Part of Scripture, a Newſpaper, an Oration, a Dialogue, Poetry, &c. let the Teacher obſerve the Stops, read deliberately, give the Accent to the proper Syllable or Syllables in each Word, and the Emphaſis on the proper Word or Words in a Sentence. Learners that have a tolerable Ear, will readily imitate the Maſter's Voice, and by this Method be ſecured againſt a diſagreeable Turn of Voice, or an unhappy, canting Tone: And they will ſooner learn to pronounce juſtly whatever they read by this Imitation, than by a mere Correction of their Faults, without ſuch an Ex-

Example—When ſeveral Scholars are claſſed together, if each attend to his own Book, this may be done with Eaſe while the Maſter reads.

I. *Of* POINTS.

Every Reader ſhould at one and the ſame Moment not only pronounce with his Voice the Words he is actually upon, but by his Eye ſtill ſecure ſome following Words to prevent ſtammering, or a diſagreeable Silence. He muſt carefully mind the Stops he meets with in each Sentence; by which the Hearers will better underſtand what he reads, and he will gain Time to breathe, and continue in Reading. If he either makes no Pauſe where there are Marks to direct him, makes no Diſtinction of their proportional Times, or ignorantly makes Pauſes where there are no Marks, he deſtroys the Senſe, and prevents the Auditory from underſtanding what he reads.—[*See the Uſe of Stops, p.* 33, *of this Book.*]

II. *Of* CADENCE.

Cadence is the proper Toning of the Voice in Speaking or Reading; whereby the Auditors are affected and moved to give Attention to the Diſcourſe or Subject. He that would learn a graceful Cadence in Reading, muſt carefully obſerve how thoſe, who are celebrated for reading and ſpeaking well, manage their Voice on various Subjects, and frequently exerciſe himſelf in endeavouring to imitate them. The Tone and Sound of the Voice in Reading, muſt be the ſame as it is in ſpeaking; and we ſhould not affect to change that natural and eaſy Sound wherewith we ſpeak, for a ſtrange, new, awkward Tone, as ſome do when they begin to read, which would almoſt perſuade our Ears that the Speaker and Reader were two different Perſons, if our Eyes did not convince us to the contrary.

Every Diſcourſe is to be uttered according to the Na-

Nature of the Subject, and the Voice is to be managed ſo as to humour the Senſe by Tones proper thereto. Thus, if a thing be merely narative, and not affecting, it is to be ſpoken in a plain Manner, with very little Change of Sounds, as being addreſſed to the Underſtanding and not to the Will: If it be argumentative, it requires more Warmth and Earneſtneſs; if pathetic, moſt of all. Things natural are to be pronounced with an even diſtinct Voice; good Actions, with lofty and magnificent Tones of Admiration; wicked Actions, with thoſe of Deteſtation; fortunate Events of Life, with a briſk Air; unfortunate ones, with a ſad or mournful one.

The ſeveral Paſſions require much Variety: Love is to be expreſſed with a ſoft and charming Voice; Hatred with a ſharp, ſullen, and ſevere one; Joy is to be full, flowing, and briſk; Grief to be dull, languiſhing, and moaning; Fear, with trembling and faultering.

To expreſs the Paſſions well, we muſt learn to have a deep Senſe and Feeling of them; and, to this End, we ſhould ſtrongly repreſent Things to ourſelves, and be as much affected as if we actually felt them. Thus the Voice, as the Interpreter of our Sentiments, will eaſily convey the ſame Diſpoſition into the Minds of the Auditors it has derived from our own Conceptions. It is the lively Image of the Soul; it receives all the Impreſſions and Changes that the Soul is capable of. In a Word, the Voice follows Nature, and borrows the Tone of every Paſſion.

It would be ridiculous to read common Things in a tragical, mournful Manner, which happen every Day, and do not affect us with any Concern; and, on the other Hand, to pronounce great Affairs, and Matters of extraordinary Moment, in a low, unconcerned,

cerned, and familiar Voice. So that (as was ſaid before) every Subject requires Turns of Voice ſuitable to it; and whoſoever does not hit the Tone peculiar to each, becomes diſagreeable to the Hearers, by Impropriety in Pronunciation.

In Reading a Sentence or Period, there is uſually to be ſomewhat of a Riſe and Cadence; that is, the Voice ſhould be gently raiſed, until one gets to the Middle; and then it ſhould gently fall to the End of it. At the End of a Sentence, ſpeak deliberately; and take care you do not drop your Voice too low, leſt the Hearers ſhould loſe the Sound and Meaning of two or three of the laſt Words.

III. *Of* EMPHASIS.

As that Force of the Voice, which is placed on a particular Syllable in any Word, is called Accent; ſo that which is laid upon a particular Word in a Sentence is called Emphaſis.

To place the Emphaſis upon any Word is only to pronounce that Word with a peculiar Strength of Voice above the reſt, which gives Force, Spirit, and Beauty, to the whole Sentence: But if the Word be of two or more Syllables, then the accented Syllable of the emphatical Word is pronounced ſtronger than otherwiſe it would be, and a new and different Accent is to be placed upon that Word; as in this Queſtion *Are you traveling to* London?

Here the firſt Syllable in the Word *London* muſt be pronounced with a ſtrong Sound; becauſe the Emphaſis lies upon that Word: And hence it is that Authors uſe the Words *Accent* and *Emphaſis* indifferently, to ſignify the Streſs that muſt be laid on any Word in a Sentence; becauſe both are uſually placed on the ſame Syllable.

There may be ſeveral emphatical Words in a Sentence: as, *The Boy is neither a* Fool, *nor a* Wit, *nor*

a Blockhead, *nor a* Poet; Here *Fool*, *Wit*, *Blockhead*, *Poet*, are all emphatical Words.

The great and general Rule to find out which is the emphatical Word in a Sentence, is this: Conſider what is the chief Deſign of the Speaker or Writer; and that Word which ſhews the chief Deſign of the Sentence, is the emphatical Word; for it is for the Sake of ſuch Word or Words the whole Sentence ſeems to be made.

There might be ſome particular Rules given to find out the emphatical Word; ſuch as theſe;

1. When a Queſtion is aſked, the Emphaſis often lies on the queſtioning Word; as, *who*, *what*, *whither*, *when*: Thus, Who *is there?* What *is the Matter?* Whither *did you go?* When *did you return?*

Yet this is not always ſo; as, *Who is the* ſtrongeſt *or* wiſeſt *Man?* In which Sentence, *ſtrongeſt* and *wiſeſt* are the emphatical Words.

2. When two Words are ſet in Oppoſition one to the other, and one of them is pronounced with an Emphaſis, then the other ſhould have an Emphaſis alſo; as, *if* they *run*, we *will run*; *for* our *Feet are as good as* theirs. In which Sentence, *they* and *we*, *our* and *theirs*, are the emphatical Words.

To make it appear of how great Importance it is to place the Emphaſis rightly we may obſerve that the very Senſe and Meaning of a Sentence is oftentimes very different, according as the Emphaſis is laid upon different Words; and that the particular Deſign of the Speaker is diſtinguiſhed thereby; as in this ſhort Queſtion, namely,

1 2 3 4
Will you ride to Town To-day?

In theſe ſeven Words there may poſſibly be four different Senſes, from the different placing of the Emphaſis, *viz.*

1. If

1. If the Emphaſis be laid on the Word *you*, the negative Anſwer may be, *No, but my* Brother *will.*

2. If the Emphaſis be laid on the Word *ride*, the Anſwer may be, *No, but I will* walk.

3. If upon *Town*, *No, I cannot, for I muſt go into the* Country.

4. If upon *Today*, *No, but I intend to go* To-morrow.

Hence we ſee how uſeful the proper placing of the Emphaſis is to right Reading. Farther, concerning the Emphaſis, obſerve the four following Directions.

1. *Carefully avoid a Monotony*, i. e. *an Uniformity of Voice, or reading without any Emphaſis at all; like an ignorant Boy, who underſtands not what he reads, expreſſing every Word with the ſame canting Tone, and laying a proper Force or Sound no-where; for ſuch a one pronounces the moſt moving and pathetic Oration as if he were ſpelling over a mere Catalogue of Words.*

2. *Do not multiply the Emphaſis, or change the Tone of your Voice too often, ſo as to imitate ſinging or chanting; for this is another Extreme, and as faulty as the former.*

3. *Take Heed of laying an Emphaſis or Streſs upon Words where there ought to be none. Some Readers are apt to place a ſtrong Sound upon Words, not ſo much according to their expreſſive Senſe, as according to the Length of the Sentence, and the Ability of their Breath to hold out in pronouncing it.*

4. *Have a Care of omitting the Emphaſis where it ought to be placed; for this makes the Sentence loſe all its Force, and often conceals its Meaning from the Hearers.*

CHAP. III.

DIRECTIONS *for ſcanning and reading* VERSE.

VERSE is tied up to a certain number of Feet in a Line.

Scanning is dividing a Line or Verſe into its ſeveral Feet.

A *Foot* in Engliſh Poetry conſiſts of two or three Syllables; and has different Names according to the Number, Poſition, and Quantity or Length of its Syllables.

An accented Syllable is always a long Syllable.

A *Spondee* conſiſts of two long Syllables; an *Iambus*, of a ſhort one and a long one; and a *Trochee*, a long one and a ſhort one.

An *Anapæſt* conſiſts of two ſhort ones and a long one; a *Dactyl*, of a long one and two ſhort ones; a *Tribrach* of three ſhort ones; and an *Amphibrach* of a long one between two ſhort ones. Theſe ſeven are the moſt uſual, if not the only Feet, uſed in *Engliſh* Poetry: but ſome Kinds of Verſe have an additional Syllable, or Half-foot.

When no regard is paid to Similarity of Sound in the final Syllables of the Lines, but only to the Number and Poſition of the Feet, it is called Blank Verſe; as,

Two of far nobler ſhape, erect and tall.
Godlike erect, with native Honour clad
In naked Majeſty, ſeem'd Lords of all.

When two or more Lines end with Words of a ſimilar Sound, it is called *Rhyme*, which is moſt uſual in Engliſh Poetry.

Two Lines rhyming together are called a *Couplet*; as,

Let ſuch teach others, who themſelves excel.
And cenſure freely, who have written well. Three

Three Lines rhyming together are called a *Triplet*; as,

Muſic reſembles Poetry, in each
Are namely Graces, which no Methods teach,
And which a maſter-hand alone can reach.

The laſt Line in a Triplet has ſometimes a Foot more than the reſt, and is then called an *Alexandrine*. The Lines are uſually joined by a Brace.

Two Lines connected with each other form a *Diſtich*; and three, or more, a *Stanza*. Any Piece of Poetry conſiſting of ſeveral Diſtichs, or Stanzas is called a *Poem*. An *Elegy* is a Poem, written in a ſimple plaintive Style. A *Paſtoral* is a Poem about rural Affairs. An *Ode* is a Poem to be ſung or ſet to Muſic; and generally conſiſts of a Number of Stanzas with Lines of different Lengths: This Kind of Poetry is called *Lyric* or *Pindaric*. An *Epic* or *Heroic Poem* deſcribes the real or feigned Actions of ſome Hero. A *Dramatic* Poem is a Play, or ſomething reſembling one.

When the Lines contain ſix Feet each, the Verſe is called *Hexameter*; if five, *Pentameter*.

Our moſt uſual Kind of Verſe, whether Rhyme or Blank Verſe, is Pentameter; and the Feet, Iambus's; as,

An hŏ|nĕſt Mān's||thĕ nō|blĕſt Wōrk|ŏf Gōd.
And ſpreads|ă cōm|mŏn Feāſt||fŏr āll|thăt līve.

But a Trochee or Spondee is frequently uſed in the firſt Place inſtead of an Iambus; as,

Thēſe, ăs|thèy chānge||Almīgh|tў Fā|ther, theſe.
Chill thĕ|wărm Cheēk||ănd blāſt|thĕ Blōom|of Life.
Hāil, Sōurce|ŏf Bē|ings||ū|nĭvēr|sal Soul.

And many Times, inſtead of one Syllable, two ſhort ones are introduced, ſo that we have an Anapœſt, Dactyl or Tribrach, inſtead of an Iambus, Spondee or Trochee; as,

By thēe‖thĕ vā|rĭoŭs vēg|etā|tive Tribes.
Of Man's | firſt Diſ|obe|dĭĕnce ānd | the Fruit.
M;rĭăds | thŏ' bright‖if he | whom mu|tŭăl Leāgue.
Strength un|dimin|iſh'd‖or | eter|năl Bĕing.
Both glo|rўing tŏ | have 'ſcap'd | the Styg|ĭăn Floōd.

Inſtead of the laſt Iambus, and in ſome other Situations, particularly in Milton, we have ſeveral Times an Amphibrach; as,

Of rei|el An|gels by | whoſe Aid | ăſpīrĭng.
And out | of Good | ſtill to | find Means | ŏf ēvĭl.
Cred|tĕd hūgĕſt | that ſwim | the o|cean ſtream.
Know'ſt thou | th' Import|ance of | a Soul | immōrtăl.

When the Lines contain ſeveral Trochees, the Verſe is called *Trochaical*; as.

Oft wè | ſēe ă | yōung Bi|gīnnĕr
Prāctĭſe | lĭttlè | pīlf'rĭng | Ways,
Till hè | grōws ă | hārd'nĕd | Sīnnĕr,
Thēn thè | Gāllŏws | ends hĭs | Days.

When a long Syllable comes between two ſhort ones, the Verſe has been named *Dactylic*, but on Examination it will found, for the moſt Part, *Anapæſtic*; as,

Dīō|nĕs ſŭn|lў ănd prōud,
Thŏ hĕ ſnārl'd | ăt thĕ Māc|ēdŏn Yōuth.
Thĭs ĕv'|rў Prĕtēn|dĕr tŏ Rhўme | will ădmĭt,
Withŏut trōub|ling his Head | about Judge|ment or Wit.
Thĕy lie ō|pen on Pur|poſe on Coun|ters and Stalls,
And the Ti|tles I view | when I ſhine | on the Walls.

The great and general Rule of reading Engliſh Verſe is to pronounce every Word and Sentence as if it were Proſe, without any Cant or Drawl; obſerving the Stops with great Exactneſs, placing the Accent on the proper Syllable of each Word, and a juſt Emphaſis on the proper Word or Words of each Sentence, but with theſe three ſmall Allowances.

1. At

1. At the End of every Line, where there is no Stop, make a Pauſe about half as long as a Comma, juſt to give Notice that the Line is ended.

2. A Pauſe, of nearly the ſame Length is likewiſe required near the Middle of each Line, generally at the Beginning, Middle, or End of the middle Foot, but ſometimes ſooner or later. The Place of this Pauſe is marked, in ſome of the Lines above, by a double Daſh.

3. If a Word have two Sounds, give it that Sound, which favours the Metre or Rhyme.

To favour the Metre is to read two Syllables, which will bear to be contracted into one, either diſtinct in two Syllables, or contracted, as the Metre or Meaſure of the Line requires; as *glittering*, for Inſtance, in the two following Lines,

All glittering in Arms he ſtopt to view, and
All glittering in his Arms he ſtood with Smiles.

In the firſt Line it makes three Syllables, in the laſt but two.

To favour the Rhyme is to pronounce the laſt Syllable ſo as to make it chime with its Yokefellow; as,

To teach vain Wits a Science little known,
T'. admire ſuperior Senſe and doubt their own.

Some ne'er advance a Judgment of their own,
But catch the ſpreading Notion of the Town.

In the firſt Couplet, *own* muſt be pronounced like *one* in *alone*; in the latter, *ow* muſt keep its uſual Sound.

If the Verſe do not ſound well and harmonious to the Ear, when theſe Allowances are made, you are to charge the Fault on the Poet, and not on the Reader.

CHAP. IV.

DIRECTIONS *for inditing Letters of Buſineſs; and addreſſing Perſons of Quality.*

A Tradeſman's Letters ſhou'd be plain, conciſe and to the Purpoſe; written in a very legible Hand, and in Words, which carry ſuch a diſtinct Meaning, that the Perſon, to whom they are ſent, cannot have any Doubt about any Order, Requeſt, or Commiſſion contained in them.

The firſt Thing is to anſwer diſtinctly every particular Article in the Letters you have received, or to remark that you have had no Anſwer to your laſt.

Write to your Correſpondent, as you wou'd talk to him; be frank and affable without Impertinence; obliging and complaiſant without Bombaſt or Flattery.

Never attempt to introduce Strokes of Wit, Humour, or Rallery into Letters of Buſineſs, unleſs perhaps to a very old and intimate Acquaintance, with whoſe Character and Humour you are perfectly acquainted.

A Perſon will be highly diverted with a Jeſt at one Time, which wou'd enrage him at another: and you cannot tell in what Temper a Perſon will be, when he receives your Letter.

Of Superſcriptions of Letters, addreſſing Perſons of Quality, &c.

Superſcription.	Addreſs.
To the Royal Family.	
TO the King's moſt excellent Majeſty.	SIRE, *or May it pleaſe your Majeſty.*
To his Royal Highneſs the Prince of *Wales.*	*May it pleaſe your Royal Highneſs.*

The ſame to any other of them, varying only the Title and Sex.

To

To the Nobility.

To his Grace A. Duke of B.	*My Lord Duke.* / *Your Grace.*
To the moſt noble A. Marquis of B.	*My Lord Marquis.* / *Your Lordſhip.*
To the Right Hon. A. Earl of B.	*My Lord.* / *Your Lordſhip.*
To the Rt. Hon. A. Lord Viſcount B.	
To the Rt. Hon. A. Lord B.	

The Ladies are addreſſed according to the Rank of their Huſbands.

All the Sons of Dukes and Marquiſſes have the Title of Lord and Rt. Hon. Alſo the eldeſt Sons of Earls. This is called the *Courteſy of England.*

All the younger Sons of Earls, the Sons of Viſcounts, and of Barons, are ſtiled Eſquires, and Honourable; as, To the Hon. A. B. Eſq; *Sir.*

All the Daughters of Dukes, Marquiſſes, and Earls, are Ladies. All the Daughters of Viſcounts and Barons are Honourable; as, To the Hon. Mrs. A. B. *Madam.*

The Title of Rt. Hon. is given to all Privy Counſellors, and to the Lord Mayors of London, York, and Dublin; alſo to the Lord Provoſt of Edinburgh.

All Perſons bearing the King's Commiſſion, are ſtiled Honourable; and every Servant to the King on the Civil and Military Liſts, alſo to any of the Royal Family, is ſtiled Eſquire.

To the Parliament.

To the Rt. Hon. the Lords Spiritual and Temporal in Parliament aſſembled	*My Lords.* / *May it pleaſe your Lordſhips.*
To the Hon. the Knights Citizens, and Burgeſſes, in Parliament aſſembled	*Gentlemen.* / *May it pleaſe your Honours.*

To

To the Rt. Hon. B. B. Esq; Speaker of the Hon: House of Commons.	*Sir.*

To the Clergy.

To the moſt Rev. Father in God, A. Lord Archbiſhop of B.	*My Lord.* *Your Grace.*
To the Rt. Rev. Father in God, the Lord Biſhop of A.	*My Lord.* *Your Lordſhip.*
To the Rev. A. B. D. D. Dean of C. or Archdeacon or Chancellor of D. or Prebendary, *&c.*	*Rev. Doctor.* *Mr. Dean.* *Rev. Sir.*

Petitions are ſometimes addreſſed "To the Very Rev. the Dean of C.

All Clergymen, whether Rectors, Vicars, Curates, or Lecturers, are ſtyled Reverend.

The Officers of the King's Houſhold are addreſſed according to their Quality or Office; giving the Preference to thoſe who are moſt honourable.

In ſuperſcribing to Perſons relating to their Offices, their Stile of Employment muſt be mentioned.

The Commiſſioners of the Civil Liſt are addreſſed according to their Rank, and are ſtiled Right Honourable; as,

To the Right Hon. the Lords Commiſſioners of the Treaſury, of Trade and Plantations, of the Admiralty, &c.——*Your Lordſhips.*

The Commiſſioners of the Cuſtoms, Exciſe, Navy, &c, are called Honourable.

If any of the above, or of any other aggregate Body of Men, be Privy Counſellors, it is uſual to ſtyle them collectively Right Honourable; as,—— *Sirs, Your Honours.*

In

In the Army all Noblemen are ſtiled according to their Rank, with the Additions of their Employment.

All Colonels are ſtiled Honourable; as, the Hon. Col. A. B.

All inferior Officers have the Name of their Employment ſet firſt; as, Major A. B. Capt. A. B. *&c.*

In the Navy all Noblemen are ſtiled according to their Quality and Office; and all Admirals, without being Peers, are ſtiled Honourable.

The other Officers as in the Army.

All Ambaſſadors have the Title of Excellency added to their Quality, as have all Plenipotentaries and Governors abroad, and the Lords Juſtices of Ireland.

All Judges, if Privy Counſellors, are ſtiled Right Hon. if not, Hon. as,

The Right Hon. A. B. Lord Chancellor.
The Right Hon. Sir A. B. Lord Chief Juſtice.
The Hon. A. B. Eſq; Lord Chief Baron.
The Hon. A. B. Eſq; one of the Juſtices of, &c.

All others in the Law according to their Office or Rank; every Barriſter having the Title of Eſq; given him.

All Gentlemen in the Commiſſion of the Peace, have the Title of Eſquire and Worſhipful; as have all Sheriffs and Recorders.

The Aldermen and Recorder of London are ſtiled Right Worſhipful; as are all Mayors of Corporations, except Lord Mayors.

All Governors of Hoſpitals, Colleges, *&c.* if conſiſting of Magiſtrates, or having any among them, are ſtiled Right Worſhipful or Worſhipful, as their Titles may be.

Incorporate Bodies are called Honourable; as, the Hon. Court of Directors of the Eaſt-India Company, *&c.*

The

The Honourable the Sub-Governors, Deputy-Governors, and Directors of the Bank of England, the South-Sea Company, &c.

Or elſe Worſhipful; as,

The Maſter and Wardens of the Worſhipful Company of Mercers.

The Wives of Baronets and Knights are ſtyled Ladies.

The Method of addreſſing Men of Trade and Buſineſs, Friends, Relations, and Acquaintances, is ſo well known, that it is needleſs to inſert it here.

CHAP. V. TABLE I.

MONOSYLLABLES *of ſimilar Sound, but of different Signification and Spelling.*

ADDS, doth add
Adze, a Cooper's Ax
Ail, to be troubled
Ale, to drink
Air, to breathe in
Ere, ſooner than
Eyre, a moveable Court
Heir, to an Eſtate
Airy, light, ſively
Eyry, Neſt of Birds
All, the whole
Awl, to bore Holes with
An, the Article
Anne or *Ann*, a Woman
Ant, a Piſmire
Aunt, Uncle's Wife
Aught, any Thing
Ought, ſhou'd do
Auln, a Meaſure
Awn, Beard of Plants.
Bad, ill
Bade, did bid
Bail, a Surety
Bale, of Cloth
Bait, an Allurement
Bate, to take leſs
Baize, Cloth
Bays, Garlands
Beys, Turkiſh Governors
Bald, without Hair
Bawl'd, cried out
Ball, a round Thing
Bawl, to cry out
Bare, naked
Bear, to carry
Bear, a rough Beaſt

Baſe,

Baſe, mean
Baſs, in Muſic
Be, to exiſt
Bee, the Inſect
Beack, a Shore
Beech, a Tree
Beat, to ſtrike
Beet, an Herb
Beau, a Fop
Bow, for Arrows
Beer, to drink
Bier, for the dead
Bel, an Idol
Bell, to ring with
Belle, a gay Lady
Blew, did blow
Blue, the Colour
Boar, a Beaſt
Bore, did bear
Bore, to make a Hole
Board, a Plank
Bor'd, did bore
Bold, daring
Bowl'd, did bowl [Child
Born, brought forth as a
Borne, carried, ſupported
Bough, of a Tree
Bow, to bend
Bread, to eat
Bred, brought up
Breaſt, of the Body
Breſt, a Port in France
Brews, he breweth
Bruiſe, to cruſh
Brows, over the Eyes
Browſe to feed on Twigs
Bruit, a Report
Brute, a Beaſt
But, except [ſhoot at
Butt, 2 Hhds; a Place to
Buy, to purchaſe
By, near
Bye, not direct
Cain, the Murderer
Cane, to walk with
Call, to ſhout
Cawl, for a Wig
Cart, a Carriage
Chart, a Map
Cauſe, Reaſon
Caws, like a Rook
Cede, to yield
Seed, to ſow
Ceil, to plaſter
Seal, of a Letter
Cell, a ſmall Cave
Sell, to diſpoſe of
Cenſe, public Rates
Senſe, Meaning
Cent, Hundred
Scent, Smell
Sent, did ſend
Cere, to wax over
Sear, to burn
Seer, a Prophet
Sere, dry, withered
Chas'd, did chaſe
Chaſte, virtuous
Chews, he taſtes
Chooſe, to make Choice
Choir, of Singers
Quire, 24 Sheets

Chord,

Chord, in Muſic
Cord, a ſmall Rope
Cinque, five
Sink, ſettle down
Cit, a Citizen
Sit, on a Seat
Cite, to ſummon
Sight, a View
Site, Situation
Clauſe, of a Sentence
Claws, of a Bird
Climb, to mount
Clime, a Region [ments
Cloaths or *Clothes*, Gar-
Cloſe, to ſhut up, to finiſh
Coal, to burn
Cole, a Kind of Cabbage
Coarſe, rough
Corſe, dead Body
Courſe, Race
Coat, a Garment
Cote, a ſmall Fold
Coom, Soot, Smut
Coomb, 4 Buſhels
Creak, to make a Noiſe
Creek, an Inlet of the Seas
Crews, Ships Companies
Cruiſe, to ſail in queſt of
Dam, a Bank, a Mother
Damn, to condemn
Dane, of Denmark
Deign, to condeſcend
Day, 24 Hours
Dey, Turkiſh Governor
Dear, coſtly, beloved
Deer, in a Park
Deep, in the Ground
Dieppe, Town in France
Device, Contrivance
Deviſe, by a Will
Dew, Moiſture
Due, a Debt
Doe, a female Deer
Dough, Paſte for Bread
Done, acted, finiſhed
Dun, a Colour
Eaves, of Houſes
Eves, Evenings
Ewe, a female Sheep
Yew, a Tree
You, yourſelf
Ewer, for Water
Ure, Uſe
Your, of you
Eye, to ſee with
I, myſelf
Ay, yes
Fain, glad
Fane, a Temple
Feign, to diſſemble
Faint, weak
Feint, Pretence [ket
Fair, comely; & a Mar-
Fare, Diet; Pay for Paſſage
Feat, an Action
Feet, to ſtand on
Flea, an Inſect
Flee, to get away
Flew, did fly
Flue, of a Chimney
Flour, for Bread
Flower, in a Garden

Foul,

Foul, dirty
Fowl, a Bird
Frays, Quarrels
Phraſe, an Expreſſion
Frees, releaſes
Freeze, to congeal
Frieze, a rough Cloth
Frize in Architecture
Furs, fine Hairs
Furze, Whins, Gorſe
Gait, Geſture in walking
Gate, to ſtop a Paſſage
Gilt, with Gold
Guilt, Sin
Glaire, White of an Egg
Glare, to dazzle
Grays, Badgers
Graze, to paſture
Greaſe, ſoft Fat
Greece, a Country
Greaves for the Legs
Grieves, he grieveth
Groan, to expreſs Pain
Grown, increaſed
Gueſs'd, did gueſs
Gueſt, a Viſitor
Hail, frozen Rain
Hale, ſtout; to drag
Hair of the Head
Hare, a ſwift Animal
Hall, a large Room
Haul, to pull
Hart, a male Deer
Heart, in the Breaſt
Heal, to cure
Heel of the Foot
He'll, he will

Hear, to hearken
Here, in this Place
Heard, did hear
Herd of Cattle
Height, Loftineſs
Hight, named, called
Hew, to cut down
Hue, Colour
Hugh, a Man
Hie, to haſten
High, lofty
Him, that Man
Hym, a fierce Kind of Dog
Hymn, a divine Song
Hip, a Joint, a Fruit
Hyp, to make low ſpirited
Ho, holo!
Hoe, to cut Weeds
Hole, an opening
Whole, the total
Hoop for a Caſk
Whoop, to ſhout
Hour of the Day
Our, belonging to us
Ile or *Aiſle* of the Church
I'll, I will
Iſle, an Iſland
In, within
Inn, for Travellers
Jam, a Conſerve
Jamb, a Supporter
Kill, to put to Death
Kiln for Bricks
Kiſs, to ſalute
Cis, Saul's Father
Lacks, doth lack
Lax, looſe

Lade, to freight
Laid, did lay
Lain and reſted
Lane, a narrow Road
Lea & *Ley*, a Field
Lee, oppoſite the Wind
Lie for Soapboilers
Lead, a Metal
Led, did lead
Leaf, of a Tree
Lief, beloved
Leak, to let in Water
Leek, an Herb; a Town
Leaſe, to let Land
Leaſh, a Brace and half i.e. 3
Leaſe, to glean
Lees, Dregs,
Leave, Permiſſion
Lieve, willingly
Liar, that tells Lies
Lier, in wait
Lyre, an Inſtrument
Limb, a Member
Limn, to draw or paint
Lo! behold
Low, humble
Loan, ſomething lent
Lone, ſolitary
Made, did make
Maid, a Virgin
Mail, Poſt bag
Male, the He
Main, chief
Mane of a Horſe
Maize, Indian Corn
Maze, confuſe
Mare, to ride on
Mayor, a Magiſtrate
Mark, to know by
Marque, Repriſal
Mead, a Liquor; a Meadow
Mede, of Media
Meed, Reward
Meak, longhandled Hook
Meek, mild, gentle
Mean, worthleſs
Mien, Aſpect
Meat, to eat
Meet together; fit
Mete, meaſure
Mewl, to ſquall
Mule, to ride on
Mews, for Hawks
Muſe, to meditate
Might, Strength
Mite, in a Cheeſe
Moan, to lament
Mown, cut down
Moat, a Ditch
Mote, ſmall Duſt
Naught, bad
Nought & *naught*, nothing
Nay, no
Neigh, as a Horſe
Oar, to row with
Oe'r, over,
Ore of Metal
Oh! alas!
Owe, to be indebted
Pail, a Veſſel
Pale, light coloured

Pain,

Pain, Torment
Pane, of Glaſs
Pair, a Couple
Pare, to cut off
Pear, a Fruit
Pall, for Funerals
Paul, a Man
Pauſe, a Stop
Paws, of a Beaſt
Peace, Reſt
Piece, a Part
Peak, the Top
Pique, a Grudge
Peal of Bells
Peel, Rind
Peer, a Lord
Pier of a Bridge
Pier for Ships
Place, a Situation
Plaice, a Fiſh
Plain, even
Plane, a Tool; a Tree
Plait, a Fold
Plate, of Metal
Pleas, Pretences
Pleaſe, to content
Plumb, a leaden Weight
Plum, a Fruit
Praiſe, Commendation
Prays, he prayeth
Preys, he robs
Pries, ſearches into
Prize, to eſteem
Rains, the Rain falls
Reigns, rules
Reins, of a Bridle; Kidnies
Raiſe, to ſet up
Rays, Sun beams
Raze, to demoliſh
Rap, to ſtrike ſmartly
Wrap, to fold up
Read, to peruſe
Reed, a Plant
Read, did read
Red, a colour
Reſt, Quietneſs
Wreſt, to force
Retch, to vomit
Wretch, mean Perſon
Rhone, the River
Roan, a Colour
Rhyme, a Verſe,
Rime, freezing Miſt
Rice, a Grain
Riſe, Increaſe
Right, juſt, true
Rite, Ceremony
Wright, a Workman
Write with a Pen
Ring with Bells
Wring, to twiſt
Road, the Highway
Rode, did ride
Row'd, did row
Roe, an Animal
Row, of Trees
Rome, a City
Room, in a Houſe
Root, of a Tree
Route, Road, March
Rote, by Memory
Wrote, did write

Rough, uneven
Ruff, an Ornament; a Bird
Rung, as a Bell
Wrung, twiſted
Rye, Grain
Wry, crooked
Sail of a Ship
Sale of Goods
Scene of a Play
Seen, beheld
Seam, that is ſewed
Seem, to appear
Seas, great Waters
Sees, he ſeeth
Seize, to lay of hold
Sew, with a Needle
So, thus
Sow, with Seed
Shear, to clip
Sheer, pure, mere
Sice, ſix
Size, Bulk
Sign, a Token
Sine, in Geometry
Slaie, a Weavers Reed
Slay, to kill
Sley, to part or twiſt into Threads
Sleight, Dexterity
Slight, Neglect
Sloe, a ſour Fruit
Slow, tardy
Soal, a Fiſh
Sole of a Shoe; alone
Soar, to riſe up
Sore, an Ulcer
Soar'd, did ſoar
Sword, a Weapon
Some, a Part
Sum, the Total
Son, a Male Child
Sun, in the Sky
Stair, a Step
Stare, to look wildly
Steal, by Theft
Steel, a Metal
Stile betwixt Fields
Style, Mode of writing
Suite, Retinue
Sweet, pleaſant
Tacks, ſmall Nails
Tax, a Subſidy
Tail, the End
Taille, an Entail
Tale, a Story
Tare, in Weighing
Tear, to rend
Team, of Horſes
Teem, to abound
Tear, from the Eye
Tier, Row of Guns
Their, of them
There, in that Place
Throe, great Pain
Throw, to fling
Throne, Seat of State
Thrown, caſt, flung
Thyme, a ſweet Herb
Time when
To and fro
Too, likewiſe
Two, in Number

Toe

Toe, of the Foot
Tow, Flax
Tow, to pull thro' the Water
Tray, an Utenſil
Trey, three at Cards
Vail or *Veil*, Covering
Vale, ſmall Valley
Vain, to no Purpoſe
Vane, Weathercock
Vein, to hold Blood
Wail, to lament
Wale, a riſing Part
Wails, laments
Wales, the Country
Wain, a Waggon
Wane, Decreaſe
Waiſt, the Middle
Waſte, conſume
Wall, of Stone
Wawl, to cry like a Cat
Ware, Merchandiſe
Wear, to put on
Weak, feeble
Week, 7 Days
Wean, to take from
Ween, to imagine
Wheal, a Pimple
Wheel of a Cart
Wood, Timber
Wou'd, was willing
Yoke of Oxen
Yolk of an Egg.

TABLE II.

WORDS *of more than* ONE SYLLABLE *of ſimilar Sound, but of different Signification and Spelling.*

ABEL, Cain's Brother
Able, powerful
Accompt, Reckoning
Account, Eſteem
Altar for Sacrifice
Alter, to change
Anchor of a Ship
Anker of Brandy
Aſcent, going up
Aſſent, Agreement
Auger, an Inſtrument
Augur, a Soothſayer
Bacon, Hog's Fleſh
Baken in the Oven
Baiting, taking refreſhment
Bating, except
Ballette, a Dance
Ballot, a little Ball
Barbara, a Woman
Barbary, a Country
Barberry, a Fruit
Baron, a Lord
Barren, unfruitful

Berry, a Fruit
Bury, to inter
Borough, Corporation
Burrow for Rabbits
Britain, the Country
Briton, one of the People
Calendar of Months
Calender, to ſmooth Linen
Candid, fair and open
Candy'd with Sugar
Cannon, a great Gun
Canon, a Law
Capital, Principal
Capitol, Tower in Rome
Carat, a ſmall Weight
Carrot, an Herb
Cellar, for Liquor
Seller, one who ſells
Cenſer, for Incenſe
Cenſor, Reformer
Ceſſion, giving up
Seſſion, a Sitting
Chagrin, Vexation
Shagreen, rough Fiſh ſkin
Chaldron of Coals
Chawdron, Entrails
Choler, Anger, Bile
Collar, for the Neck
Chronical, of long ſtanding
Chroniele, an Hiſtory
Cion, a Shoot engrafted
Scion, a Twig taken to be engrafted
Sion, Jeruſalem
Colour, Tinge, Die
Culler, a Sorter
Compliment, Civility
Complement, full Number
Concent, Harmony
Conſent, Agreement
Council, an Aſſembly
Counſel, Advice
Couſin, a Relation
Cozen, to cheat
Crewel, Worſted
Cruel, inhuman
Cygnet, a young Swan
Signet, a Seal
Cymbal, a Drum
Symbol, a Sign
Cypreſs, a Tree
Cyprus, a black Stuff
Deſert, Deſerving
Deſſert at a Feaſt
Deviſes, he bequeaths
Devizes, a Town
Diſcreet, prudent
Diſcrete, diſtinct
Eaten, ſwallowed
Eton or *Eaton* a Town
Fillip, with the Finger
Philip, a Man
Filter, to ſtrain clear
Philter, to cauſe Love
Fiſher, one who fiſhes
Fiſſure, a Rent or Crack
Frances, a Woman
Francis, a Man
Idle, lazy
Idol, to worſhip
Indict, to proſecute
Indite, to compoſe

Jewry,

Jewry, Judea
Jury, to try Cauſes
Jordan, the River
Jorden, a Pot
Leſſen, to make leſs
Leſſon, to learn
Lettice, a Woman
Lettuce, an Herb
Levee, Attendance
Levy, to collect
Manner, form
Manor, Lordſhip
Marten, a Beaſt
Martin, a Man
Medal, a Coin
Meddle, to interfere
Meddler, a Buſybody
Medlar, a Fruit
Mercy, Pity
Merſey, the River
Metal, Gold, Silver
Mettle, Spirit
Meter, one who meaſures
Metre, in Poetry
Mighty, powerful
Mity, having Mites
Miner Worker in Mines
Minor, under Age
Naval, of the Navy
Navel of the Body
Palate of the Mouth
Pallet, a little Bed
Palace, a royal Houſe
Pallas, the Goddeſs
Pencil, to draw with
Penſile, hanging
Pilate, a Man
Pilot, to ſteer a Ship
Populace, the Multitude
Populous, full of People
Precedent, Example to follow
Preſident, he who preſides
Principal, chief
Principle, a Maxim
Profit, Advantage
Prophet, a Foreteller
Rabbet, a Joint
Rabbit, a furry Animal
Rancour, Hatred
Ranker, more rank
Rigger, one who rigs
Rigour, Severity
Satire, a cenſuring Poem
Satyr, a ſylvan God
Saver, not a Loſer
Savour, Smell
Scilly, Iſlands
Silly, ſimple
Seignior, a Lord
Senior, older
Subtle, artful
Suttle in weighing
Subtler, more artful
Sutler in an Army
Succour, Help
Sucker of Trees
Vial or *Phial* of Glaſs
Viol for Muſic
Weather, fine or foul
Wether, a Sheep

Many

Many Words admitted into Tables or Liſts of this Kind have been omitted by the Editor, who thought it wou'd be a great Diſſervice to ſuch Learners, as might read this by themſelves without any Maſter, to perſuade them that Words of really different Sounds ought to be pronounced alike. Some few indeed are inſerted, which ſhou'd end a little different; as, *chas'd, chaſte*; *Populace, populous*; but the Difference in common Pronunciation is ſo little, that the Ear can ſeldom or never perceive it.

The Difference made between *Ball* and *Bole*; *Call* and *Coal*; *Drawn* and *Drone*; *Naught* and *Note*, &c. is uſually very little, yet it is a Diſtinction that ought to be kept up, as indeed every other Diſtinction, which has no Impropriety in it, ought; for it is evident we have too many Words of ſimilar Sounds already.

CHAP. VI.

WORDS *of different Sounds, tho' ſpelled with the ſame Letters.*

AUGUST—*Aù-guſt*, the 8th. Month
Auguſt—*au-gúſt*, grand
Bow—*Bo*, to ſhoot Arrows with
Bow—*bou*, to bend in Reſpect
Buffet—*Búff-et*, a Blow
Buffet—*Buf-fét*, Cupboard
Champaign—*Tſham-pane*, open country
Champaign—*Sham-páne*, a French Wine
Cleanly—*klenly*, adject. neat
Cleanly—*kleenly*, adv. neatly
Cloſe—*kloce*, ſhut faſt
Cloſe—*kloze*, to finiſh

Com-

Compact—*Ko'm-pact*, an Agreement
Compact—*kom-pac't*, close, dense
Conjure—*kun'-jer*, by Enchantment
Conjure—*kon-jûre*, in the sacred Name
Courtesy—*Kur-te-sy*, Civility
Courtesy—*Kurt-sy*, made by Ladies
Cruise—*Krooze*, a small Cup
Cruise—*krooze*, to sail in Quest
Denier—*De-ni'-er*, one who denies
Denier—*De-nee'r*, small French Money
Depart—*De'e-part*, to divide
Depart—*De-par't*, to go away
Desert—*Dez'-ert*, Wilderness
Desert—*De-zért*, Deservings
Exile—*E'gs-ile*, Banishment
Exile—*Eg-zile*, slender
Gallant—*Ga'l-lant*, fine, gay
Gallant—*Gal-lan't*, a Wooer
Gills—*Jills*, of Liquor
Gills—*Gills*, of a Fish, *g* hard
Gout—*Gout*, a Disease
Gout—*Goo*, a Taste
Housing *houz-ing*, putting in a House
Housing—*Hooz-ing*, * Horse Furniture
Instinct—*In'-stinct*, in Brutes
Instinct—*in-stin'ct*, impressed, animated
Invalid—*in-va'l-id*, wanting Force
Invalid—*In-va-leed*, a weak Person
Key—*Kee*, to open Locks
Key & Quay—*Ka*, for Ships
Lead—*leed*, to conduct
Lead—*Led*, a Metal
Lease—*Leece*, a Contract to let Land
Lease—*leeze*, to glean

Lea-

* *From* Housse, *a Covering*, French.

Leaſing—*lee-ſing*, by Leaſe
Leaſing—*Leez-ing*, telling of Lies
Lie—*Lee*, for Soap-boilers
Lie—*Ly*, an Untruth: and to reſt, reſide
Live—*līve*, quick, not dead Stock
Live—*liv*, to be alive
Lower—*lo-er*, more low, and to bring low
Lower—*lou-er*, or *lour*, to look gloomy
Minute—*mi-núte*, ſmall
Minute—*Mín-nit*, of Time
Mow—*mo*, to cut with a Scythe
Mow—*Mou*, of Hay or Corn
Pill—*peel*, to ſtrip the Rind
Pill—*Pill*, in Medicine
Piquet—*Pe-kétt*, Game at Cards
Piquet—*Pi'ck-et*, Soldier's Puniſhment
Precedent—*pre-ſee-dent*, going before
Precedent—*Preſſ-i-dent*, Example
Provoſt—*Próv-oſt*, of a College
Provoſt—*Pro-vóe*, Executioner in the Army
Read—*reed*, to read at preſent
Read—*red*, did read
Revel—*re'v-el*, to feaſt
Revel—*re-ve'll*, to pluck back
Sewer—*Su-er*, at a Feaſt
Sewer—*So-er*, one who ſews
Sow—*ſo*, with ſeed
Sow—*Sou*, and Pigs
Swinging—*ſwing-ing*, waving to and fro
Swinging—*ſwin-jing*, huge, great
Tear—*tare*, to rent
Tear—*Teer*, Water from the Eye
Wound—*woond*, cut or hurt
Wound—*wownd*, did wind.

To

To the Diſſyllable Subſtantives and Verbs of a kindred Signification, ſpelled in the ſame Manner, but accented, and conſequently ſounded, differently, at *p.* 41, 42, you may add the following.

An Abſtract	to abſtráct	An Extract	to extráct
Affix	affix	Exile	exile
Aſpect	aſpect	Ferment	ferment
Augment	augment	Import	import
Cement	cement	Incenſe	incenſe
Colleague	colleague	Inlay	inlay
Collect	collect	Inſult	inſult
Compound	compound	Outleap	outleap
Concrete	concrete	Outwork	outwork
Conduct	conduct	Perfume	perfume
Confine	confine	Permit	permit
Conflict	conflict	Prefix	prefix
Conſort	conſort	Prelude	prelude
Conteſt	conteſt	Preſagé	preſage
Contract	contract	Produce	produce
Contraſt	contraſt	Project	project
Converſe	converſe	Record	record
Convert	convert	Subject	ſubject
Convict	convict	Survey	ſurvey
Convoy	convoy	Traject	traject
Digeſt	digeſt	Transfer	transfer
Diſcord	diſcord	Tranſport	tranſport
Diſcount	diſcount	Upſtart	upſtart
Efflux	efflux	Abſent	abſent
Eſſay	eſſay	Frequent	frequent
Export	export		

To the Nouns and Verbs at p. 26, 27, you may add; to *deviſe* (devize) a *Deviſe* (device); to *abuſe*, an *Abuſe*; to *diſuſe*, a *Diſuſe*; to *refūſe* the *Réfuſe* (réffuce); and from *Mouth* we ſay to *mouth* (ſounding *th* as in *them*).

Seve-

Several Words compounded with *Counter*, when Verbs, have the Accent on the Syllable after *counter*, and when Nouns, have the Accent on the firſt Syllable of it; as, to *countermánd*, a *Countermand*, &c,

In ſeveral Polyſyllables ending in *ate* and having the Accent on the laſt Syllable but two, when they are Nouns, the *ate* is ſounded ſhort, like *et*; and when they are Verbs, there is a ſecondary Accent upon it, and it is ſounded long; as, to *intimāte* to an *intimate* (i'ntimet) Friend; to *articulate* in an *articulate* (articulet) Manner; add to theſe *aggregate*, *aſſociate*, *confederate*, *conglomerate*, *incorporate*, *intricate*, *proſtrate*, *precipitate*, &c. to *interdi'ct* has an *I'nderdict*: and we ſay, He *attrib"utes* the *A'ttribūtes*.

CHAP. VII.

Of RHETORICAL TROPES *and* FIGURES.

A *Trope* is the changing of a ſingle Word from its proper Signification to another bearing ſome Affinity, Agreement, Reſemblance or Contrariety to the former. And a *Figure* implies the like Change of a Sentence.

1. A METAPHOR is the Change of a Word from its proper Signification to another reſembling it, or it may be defined a Simile expreſſed in one Word; as, *He has a ſtony Heart* (i. e. hard as a Stone). *A Tide* (i. e. Overflow) *of Paſſion*. *The Golden Age* (i. e. pure, deſirable, as Gold). *God is a Shield to good Men* (i. e. guards them as ſafely as a Shield would).

2. METONYMY puts one Noun for another on Account of the near Relation there is between them;

them; ſometimes the Effect for the Cauſe, or the Cauſe for the Effect; as, *He underſtands the Engliſh Tongue* (i. e. Language). *Pale Death* (i. e. Death cauſing Paleneſs). the Thing containing for the Thing contained; as, *The Land* (i. e. the Inhabitants) *mourn.*—the Inventor for the Invention; as, *Mars* (i. e. War) *rages.*—the Matter for the Thing made; as, *The firſt Ship carried the heavieſt Metal* (i. e. Guns) &c.

3. SYNECDOCHE puts the Whole for a Part, or a Part for the Whole; as, *All the Citizens* (i. e, the greateſt Part of them) *adored him. Several Winters he dwelt under this Roof* (i. e. ſeveral Years he dwelt in this Houſe,

4. IRONY changes the proper Signification of a Word or Sentence into quite the contrary by Way of Railery or Abuſe; as, *An excellent* (i. e. very idle) *Watchman indeed to ſleep. Your Behaviour and Addreſs muſt certainly engage every body* (i. e. nobody) *in your Favour.* An Air of Deriſion in the Speaker or Reader ſhou'd diſcover the Diſſimulation.

5. A SARCASM is a killing Jeſt; or keen, ſhort, Satire; as, *Cyrus, thy Thirſt was Blood, now drink thy Fill. Phyſician, heal thyſelf.*

6. DIASYRMUS rallies or jeers with leſs Malice; as, *Now, Raven, let us hear your ſweet Song.*

7. CATACHRESIS is a harſh, ſtrained and improper Change of one Word for another; to make it tolerable, it ought to be very expreſſive; as, *To hold* (i. e. lay) *a Wager. To make* (i. e. teach) *a Dog. An eternal* (i. e. perfect) *Beau. He threatens* (i. e. promiſes) *a Favour.*

8. ANTONOMASIA puts a Subſtantive common for a Subſtantive proper, or Subſtantive proper for a Subſtantive common; as, *The Orator*, for Cicero; *the Apoſtle*, for St. Paul: *he is a Nero*; i. e. a cruel Perſon.

9. HYPERBOLE exceſſively enlarges or diminiſhes the real Truth, by Compariſon or otherwiſe; as, *Swift as Lightening. Whiter than Snow. Extol his Fame above the Skies. Snails don't crawl ſo ſlow.*

10. ALLEGORY is a continued Series or Chain of Metaphors, and partakes of the Nature of the Simile, Parable, or Fable; as, *Having embarked in this Affair, we have paſſed the Shoals, and now fair Gales promiſe to bring us to an agreeable Harbour.* Venus *grows cold without* Ceres *and* Bacchus (i. e. Love grows cold without Bread and Wine). The ſame Metaphor or Metonymy, which was choſen at firſt, muſt be continued thro' the Whole.

11. CLIMAX is a Gradation wherein the Expreſſion, which ends the firſt Member of a Period, begins the ſecond, and ſo on; as, *Folly begets Pride, Pride is the Author of Confuſion, and Confuſion of Miſery.*

12. ANTIMETABOLE repeats or ſets Words in Oppoſition to each other, either by Way of Contraſt or Agreement; as, *Contentment is procured by ſuiting our Deſires to Things, and not Things to our Deſires. Rich and Poor, Old and Young, are equally ſubject to Death.*

13. PARALEPSIS is a pretended Omiſſion of ſome Things, in order to make an Advantage by reciting them; as, *I ſhall ſay nothing of his private Charities. I paſs by his extenſive Bounty in the educating of poor Children and Orphans.*

14. PERIPHRASIS or *Circumlocution* expreſſes by many Words what might have been diſpatched in one; as, *The fierce King of Beaſts*, for the Lion.

15. PROSOPOPOEIA gives to Things the Qualities or Affections of Perſons; as, *The Rocks liſten, the Trees weep.*

16. EPI-

16. EPIPHONEMA is an Exclamation containing ſome lively Remark deduced from ſome foregoing Narration; as, *Such is the Power of Habit!*

The above are ſome of the moſt common Figures of Rhetoric and their Definitions. Thoſe, who deſire a more particular Knowledge of them and their proper Uſes, are referred to Treatiſes written expreſsly on the Subject.

FINIS.

ERRATA.

Page 6, line 15, for *Ma ma* read *Mam-ma.*
9, line 9, for Vowels read Letters.
10, Note line 3. for *Countries* read *Counties.*
11, line 1, read, which is to uſed in *Buſh.*
19, line 11 & 13, for *preceeding* read *preceding,*
42, Note line 2, for *account-* read *accounting.*
54, line 5, for *regular* read *irregular.*
58, line 22, read, and *moſt faireſt* as *moſt moſt fair.*

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MVSEVM
BRITAN
NICVM